THE DOSE MAG

THE MYSTERIES OF SOUNDS

From lie detection to how iPhones change how you perceive music

30 YEARS OF FRENCH CYBERPUNK CINEMA

The Fifth Element was not the beginning

FLOW AND THE ART OF PARKOUR

Where the world's first viral sport and psychology meet



PUNISH YOURSELF LUKAS ZPIRA MISS KITTIN

ALSO IN THIS ISSUE: Black Nail Cabaret, Blue Stahli, Clélia Altaïr, Die Puppe, Foretaste, Nohno/Kibuka, Scan X, Shiv-R.. and more!

FOCUS:// paris

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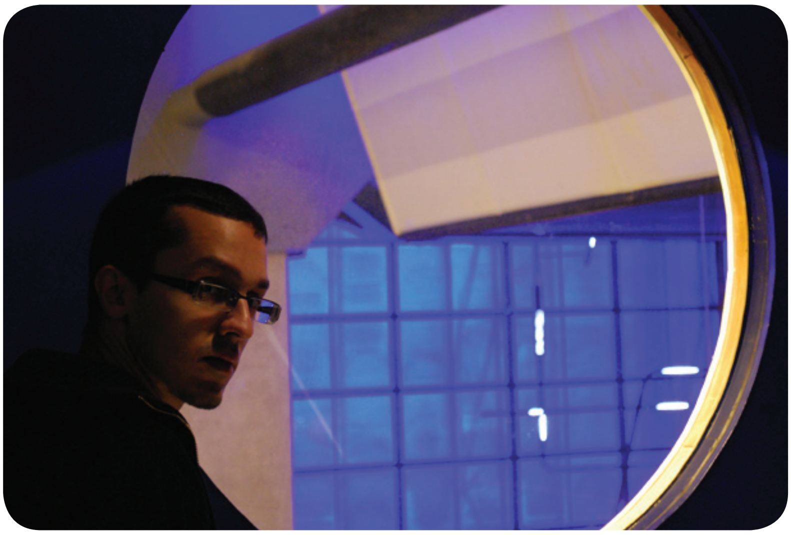
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COVER PHOTO
Doctor Kan / Shutterstock.com

WE'D LIKE TO EXPRESS OUR GRATITUDE TO
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Hello.

We are back.

I last wrote an editorial in 2007 for the London issue and then left you for the flu pandemics, the global financial crisis and the social media cesspool that's still called MySpace. You didn't die from any of these. Good. I didn't think you'd last this long.

Our Paris/France issue is the last of its kind. Cyberpunk - what this magazine was (and in a sense, still is) dedicated to - outside the US has deep roots in British, Japanese and French pop culture. With these 80 pages we're paying our respect to what France added to cyberpunk, giving you a heads up on who to listen to, what to watch and where to go for a beer if you're stuck in Paris. As in all previous issues so far, we're mostly concentrating on music, the language that's far easier to use for sharing emotions (and beer) than any other system of communication on this globe. With that in mind, keep away from people who claim they don't like music. They shrug when they say that. It means they are dull and boring. They are also grey from the inside and their meat stinks. We avoid them. So should you.

You're probably curious about me saying we only *were* dedicated to cyberpunk. Let me explain. We love presenting pivotal points via their underground music scenes, giving a longing look into the future from the outskirts of cities. Now that we're back, it's like emerging from the Vault, laying eyes on a barren vista of glorious, LSD-laden destruction. Cyberpunk, you see, has cheerfully led us into a blind alley, the age of I've-seen-everything-already, a time when the coordinate system of EVERYTHING-NOW-SHINY is gasping for breath: it is wonderful, kinky, terrifying and doesn't leave us a lot of places to go. And the best way to head is in the general direction of over the skyline and far away. Giving you all the freedom for exploration.

Everything we ever wanted is mostly here around us and success (whatever it means to you) almost always depends on your determination. Because cheesy as it sounds, you still form the future, in silly little ways and remarkably glorious ways as well. We're living in what we thought cyberpunk would be. End of story. Not pounding the obvious into your shrieking little head meat. Read on. We have stories to tell.

By the way, if you pirated this issue, you do embody a generation of customers global business models still don't approve of, the one that wants everything now, just like the techno kids in the nineties. But they grew up and so should you. If you didn't pay for this issue, read it through. Enjoyed at least one article? It would be nice if you made a difference and bought the mag. We spent long months working on it in our free time. Thank you. Now go make rock.

Damage
xxx

contents



24



16



30



38



78


Photo:Ruby True by Phantom Orchid
HMS
LATEX
www.hmslatex.com



introduction: the paris issue

I had a friend once. It doesn't happen very often, this state, but don't let this get in the way: he said to me, on the glorious cusp of drunkendom: flowers mean nothing when you can carry a 200-pound boiler unit on your back home to the significant other to make her realize: she really, really means something to you. This issue is very much like that, the longest love letter I've ever written with the biggest stumbles and falls. And I think I've lost a few ribs and an ear somewhere halfway. And she might not even love me back.

But the point is made. Paris, our object of love and scrutiny is a cultural fractal maze and for the better part of 2010 we were irrevocably and unexplainably lost inside her heritage, shambling around, trying to find her real heartbeat along three axes: WHAT ELSE IS THERE, IS IT STILL INTERESTING and ARE THEY JUST PRETENDING TO BE FRENCH. Now that we're back, her scent is still lingering on the pillows and the floor where we rolled and whenever we read back all the interviews and articles and confessions and hasty emails and Google searches and personal stories, her real heartbeat always rolls down the same syllables: if you have an opportunity, live with it, if you have a life, live it, if I'm here, take me. Yes, these are cultural clichés, but you have to deal with that.

Like we mentioned: this is a last stop to pay our tribute to the grand inspirations of European (and global) cyberpunk, welded together with weird but tasty gonzo takes on steampunk, parkour or fashion, a number of interviews with French artists we love and respect and a few pages of condensed information about what to listen to and where to go if you're in Paris. And we had to think that through real hard, because we do not sleep and we love running around in towns until we collapse and we sort of expect you to do the same when you're travelling. But we're only giving you a sensible amount of POI so that you could go and get lost on your own and get wasted and flirt around with the lovely Parisiennes until you get heartbroken. But I digress.

This is the Paris issue of The Dose, an honest love letter with a grin.



› text: damage › photo: Chad Bontrager / Shutterstock.com

01) THE PARTY PLACES AND CLUBS

GLAZART
(as recommended by Punish Yourself and Clelia Altaïr)
7/15. Avenue de la Porte de la Villette, 75019 Paris
[t] 01 40 36 55 65
[w] glazart.com
Got time for one venue only? Choose Glazart, the cultural bastion of Parisian underground for more than 15 years. Must-see, must-rock!

BATACLAN
(as recommended by Foretaste)
50 Boulevard Voltaire, 75011 Paris
[t] 01 43 14 35 35
[w] myspace.com/bataclanparis
First a theatre, then a cinema, this "salle de spectacle" hosts concerts, stand-up comedies and various other "spectacles".

BATOFAR
Port de la Gare, 75013 Paris
[t] 09 71 25 50 61
[w] batofar.org
LV Osprey: restaurant and café by day, electro club by night, all on a boat.

LE BUS PALLADIUM
(as recommended by Foretaste)
6 Rue Fontaine, 75009 Paris
[t] 01 45 26 80 35
[w] lebuspalladium.com
A retro décor temple of rock.

LES CAVES ST SABIN
50 Rue St Sabin, 75011 Paris
[t] 01 40 21 00 13
[w] http://www.lescaves.org
Stone-arched cultural heritage of the Parisian underground, this pub hosts various performances and concerts and some eventual fetish parties as well.











LA FLÈCHE D'OR
(as recommended by Clelia Altaïr)
102 bus Rue de Bagnolet, 75020 Paris
[t] 01 44 64 01 02
[w] flechedor.fr
A famous point in Parisian nightlife, you can see new talents on stage from pop/rock to electro.

LA JAVA
105 Rue du Faubourg du Temple, 75010 Paris
[w] la-java.fr
Decent selection of musicians from lots of genres. But you wouldn't want to discard this place, Edith Piaf started out from here.

LE KLUB
(as recommended by Punish Yourself)
14 Rue Saint-Denis, 75001 Paris
[t] 01 42 71 49 30
[w] myspace.com/leklub
Goth, rock, coldwave, metal, anything with guitars? Le Klub packs the latest punch, if you'd love anything with as little electronica as possible.

LA MACHINE DU MOULIN ROUGE (ex-LOCOMOTIVE)
90 Boulevard de Clichy, 75018 Paris
[t] 01 53 41 88 89
[w] www.lamachinedumoulinrouge.com
Previously known as La Loco, this renewed venue still expects lovers of techno and weird electronica on three floors with 2500 m^2 space.

LA MAROQUINERIE
(as recommended by Clelia Altaïr)
23 Rue Boyer, 75020 Paris
[t] 01 40 33 35 05
[w] myspace.com/lamaroquinerie
Alternative eclectic taste - from Skinny Puppy to Melt Banana.

LA SCÈNE BASTILLE
2 Bus Rue des Taillandiers, 75011 Paris
[t] 01 48 06 50 70
[w] la-scene.com
A powerful sound system and a huge variety of genres from afrobeat to trash metal.



LE NOUVEAU CASINO
(as recommended by Punish Yourself)
109 Rue Oberkampf, 75011 Paris
[t] 01 43 57 57 40
[w] nouveaucasino.net
Industrial raw materials and an amazingly thick wall to block out the noise, this place is all about creative, groovy and LOUD.

LE TIGRE
5 Rue de Moliére, 75001 Paris
[t] 01 42 96 33 27
[w] tigrebylalternative.fr
Warm and welcoming atmosphere, an openness for rock, this one is for the artsy types!

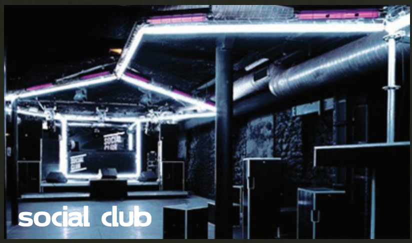
L'OLYMPIA
(as recommended by Foretaste)
28 Boulevard des Capucines, 75009 Paris
[t] 01 55 27 10 00
[w] www.olympiahall.com
The oldest music hall in Paris and also one of the most famous ones in the world. You want big and famous, you'll end up here.

CLUB MADAM
128 Rue la Boetie, 75008 Paris
[t] 01 53 76 02 11
[w] madam.fr
If you want more intimate, less loud, eclectic crowd and a cool décor, this might be interesting.

L'OPA
9 Rue Biscornet, 75012 Paris
[t] 01 46 28 12 90
[w] opa-paris.com
Young trendy urbanites with urban jazz, cocktails and video art.

REX
5 Boulevard Poissonnière, 75002 Paris
[t] 01 42 36 10 96
[w] rexclub.com
Electro-techno heaven.


rex


social club


art brut


baron samedi

SHOWCASE
under Pont Alexandre III, 75008 Paris
[t] 01 45 61 27 94
[w] showcase.fr
Under-the-bridge massive rock/electro club, quite lively.

SOCIAL CLUB
142 Rue Montmartre, 75002 Paris
[t] 01 43 35 25 48
[w] parissocialclub.com
Retrofuturism in the very heart of Paris.

02) THE BARS

ART BRUT
78 Rue Quincampoix, 75003 Paris
[t] 01 42 72 17 36
[w] artbrutbistrot.fr
A unique cultural meeting point with a connection to Serbia and Croatia, narrow and dark and lovely, close to L'Imprévu and La Comédie.

BARON SAMEDI
12 Rue des Goncourt, 75011 Paris
[t] 01 43 57 31 58
[w] aubaronsamedi.fr
A place that had a time pause pressed on it in the 1960s with a peculiar ambiance, identity and character. You will not find techno electronica here.

BOB COOL
15 Rue des Grands Augustins, 75006 Paris
[t] 01 46 33 33 77
A bar with a very nice atmosphere, lots of restaurants nearby! Long happy hours with cool cocktails.

CAFÉ BAROC
7 Rue de Roi de Sicile, 75004 Paris
[t] 01 48 87 61 30
A bar mixing the old artsy and the new gay Paris. Friendly ambiance, gummy candies, movie theater seats - and there's Politburo right down the street!



LA BELLEVILLOISE
19, 21 Rue Boyer, 75020 Paris
[t] 01 46 36 07 07
[w] labellevilloise.com
"Dedication to light and creation". Music club, restaurant and bar - and it's close to la Maroquinerie.

LE 138
138 Faubourg St Antoine, 75012 Paris
[t] 01 43 43 30 20
If you want an hour to chill out, choose Le 138 - the food is not expensive and you'll love the deep-seated antique armchairs.

LE BLACK DOG
26 Rue des Lombards, 75004 Paris
[t] 01 42 71 16 47
[w] www.blackdog-bar.com
A fun and eclectic metal/goth/rock bar, which is must-see if you're in town - and you can try your luck with the lovely steaks!

LE CHINA
50 Rue de Charenton, 75012 Paris
[t] 01 43 46 08 09
[w] lechina.eu
Previously known as The China Club, this has a very jazzy, almost post-colonial opium-smoking bar feel to it.

LES DISQUAIRES
6 Rue des Taillandiers, 75011 Paris
[t] 06 61 16 19 84
[w] 9billards.com
Not just a bar, but a club/concert venue as well - according to them, if they'd add Jude Law as doorman, their place would be perfect.

LA FÉE VERTE
108 Rue de la Roquette, 75011 Paris
[t] 01 43 72 31 24
Absinthe bar and café right beside the Bastille with a 19th century décor.







LES FURIEUX
74 Rue de la Roquette, 75011 Paris
[t] 01 47 00 78 44
[w] www.lesfurieux.fr
One of the coolest and trashiest bars in Paris with the greatest amount of ROCK.

LE PIANO VACHE
8 Rue Laplace, 75005 Paris
[t] 01 46 33 75 03
[w] lepianovache.com
A student bar with great music and a rock'n'roll crowd. Lots of relics and memories from the past.

LE PLASTIC
13 Rue Jean Beausire, 75004 Paris
[t] 01 48 04 74 60
[w] myspace.com/leplasticbar
An isolated but heavily recommended place next to the Bastille with lots of local and unsigned bands, playing lots of electronica/rock stuff.

LE POLITBURO
25 Rue de Roi-de-Sicile, 75004 Paris
Heat-sensitive plastic covers on the table, previously a Chinese restaurant, now you have rock, electro, punk, cold wave and lots of lovely booze.

LE QG (QUARTIER GÉNÉRAL)
101-103 Rue Oberkampf, 75011 Paris
[t] 01 43 14 65 78
Previously a lingerie store, now transformed into a factory standard party place, almost literally.

LE TRUSKEL
12 Rue Feydeau, 75002 Paris
[t] 01 40 26 59 97
[w] myspace.com/truskel_paris
An Irish pub without cliché, festive and cheap for the afterparty times. Lots of rock and indie and you can run into some surprising guests there.

RESTO-ZINC (DES MARCHEURS DE PLANÈxTE)
73 Rue de la Roquette, 75011 Paris
[t] 01 43 48 90 98
[w] lesmarcheursdeplanete.com
Famous for its great selection of wine (and accompanying food) and its very great ambiance.



MAMA SHELTER
109 Rue de Bagnolet, 75020 Paris
[t] 01 43 48 48 48
[w] mamashelter.com
Shelter, bar, café and restaurant in a very postindustrial landscape.

MANGA CAFÉ
11B Rue Carmes, 75005 Paris
[t] 01 43 26 50 04
[w] mangacafe.fr
A typical kissa with a selection of manga. Look out for various programs - quite a few signings in there!

NE NOUS FACHONS PAS
7 Rue Douai, 75009 Paris
[t] 01 45 26 67 73
[w] myspace.com/bar_nenousfachonspas
60s English mod vibe going on, definitely different from the rest of the surrounding Pigalle.

POINT EPHÉMÈRE
200 Quai de Valmy, 75010 Paris
[t] 01 40 34 02 48
[w] pointephemere.org
A wasteland converted to a cultural centre for young artists.

TRIBAL CAFÉ
3 Cour des Petites Ecuries, 75010 Paris
[t] 01 47 70 57 08
[w] le-tribal-cafe.ifrance.com
Near the Turkish neighbourhood, famous for its cheap beer and free food.

03) THE MUSEUMS

CATACOMBES DE PARIS
1 Avenue du Colonel Henri Rol-Tanguy, 75014 Paris
[t] 01 43 22 47 63
[w] catacombes-de-paris.fr
Tunnels packed with millions of bones excavated from Paris cemeteries.


mama shelter


manga cafe


musee de l'erotisme


le cabinet des curieux

CHATELET THÉÂTRE MUSICAL DE PARIS
(as recommended by Clelia Altaïr)
Place du Châtelet, 75001 Paris
[t] 01 40 28 28 00
[w] www.chatelet-theatre.com
Theatre and opera house, built on a small castle, used for drama, operettas, ballets and concerts.

DEYROLLE
46 rue de Bac, 75007 Paris
[t] 01 42 22 30 07
[w] www.deyrolle.com
A taxidermy museum disguised as a store, considered to be one of the strangest places in Paris.

MUSÉE DE L'ÉROTISME DE PARIS
72 Boulevard de Clichy, 75018 Paris
[e] info@musee-erotisme.com
[w] musee-erotisme.com
The museum of eroticism. Really. No need to explain further.

LE CABINET DES CURIEUX
(as recommended by Punish Yourself)
12 Passage Verdeau, 75009 Paris
[t] 01 44 83 09 57
[w] cabinetcurieux.com
Featuring lovely weirdness – antique curiousity objects and dark/fine art.

LE CENTRE CULTUREL GEORGE POMPIDOU
(as recommended by Punish Yourself and Foretaste)
Place Georges Pompidou, 75004 Paris
[t] 01 44 78 12 33
[w] www.centrepompidou.fr
One of the most important museums in the world, housing modern and contemporary creation.

LE LOUVRE
(as recommended by Punish Yourself)
1 Place André Malraux, 75001 Paris
[t] 01 40 20 53 17
[w] louvre.fr
Yes. There. We said it. Avoid the Mona Lisa. It is Leonardo in drag.



MUSÉE DU JEU VIDEO
La Défense Grande Arche, 92800 Puteaux
[t] 01 49 07 27 57
[w] grandearche.com/musee-du-jeu-video
A relatively new addition to our list is the video game museum located on top of the Grand Arche de la Defense.

LE MUSÉE DES VAMPIRES
14 Rue Jules David, 93000 Les Lilas
[t] 01 43 62 80 76
[w] artclips.free.fr/musee_des_vampires/Muse-eVampires1.html
A secretive museum for vampire fans at the outskirts of Paris. Must have an appointment to be able to visit.

MUSÉE FRAGONARD
7 Avenue du Général de Gaulle, 94704 Maisons-Alfort Cedex
[t] 01 43 96 71 72
[w] musee.vet-alfort.fr
A museum of anatomical oddities located in the École Nationale Vétérinaire de Maisons-Alfort, one of the world's oldest vet schools.

MUSÉE GUIMET
6 Place d'Iéna, 75016 Paris
[t] 01 56 52 53 00
[w] www.guimet.fr
The National Museum of Asian Art. Avoid this at your own peril.

LE MUSÉE GREVIN
10 Boulevard Montmartre, 75009 Paris
[t] 01 47 70 85 05
[w] grevin.com
A wax museum not unlike Madame Tussaud's, with a rocking section of the history of France, full of torture, plague and medical practices.

MUSÉE D'HISTOIRE DE LA MÉDECINE
12 Rue de l'École de Médecine, 75006 Paris
[t] 01 41 46 16 93
[w] bium.univ-paris5.fr/musee
The museum of medical history with all the creepery, models, instruments, prosthetic limbs and random goodness.


musee du jeu video


le musee des vampires


m. d'historie de la medecine


musee de la poupee

MUSÉE DE LA MAGIE
11 Rue Saint-Paul, 75004 Paris
[t] 01 42 77 45 62
[w] museedelamagie.com
The Museum of Magic, showcasing grandiose centuries of illusionmaking, automatons, optical illusions and trickery.

MUSÉE DE LA MUSIQUE
221 Avenue Jean-Jaures, 75019 Paris
[t] 01 44 84 45 45
[w] citedelamusique.fr
A collection of musical instruments, works of art and scale models covering four centuries of Western music history.

MUSÉE DE LA POUPÉE
Impasse Berthaud (near 22 rue Beaubourg), 75003 Paris
[t] 01 42 72 73 11
[w] museedelapoupeeparis.com
The doll museum presents more than half a thousand French dolls from 1800 to 1919.

MUSÉE DES AUTOMATES
11 Rue Saint Paul 75004 Paris
[t] 01 42 72 13 26
[w] museedesautomates.fr
A collection of more than 100 robots and automata.

MUSÉE D'ORSAY
(as recommended by Foretaste)
1 Rue de la Légion d'Honneur, 75007 Paris
[t] 01 40 49 48 14
[w] musee-orsay.fr
A museum of mainly French art from 1848 to 1915 and an amazing collection of impressionist and post-impressionist pieces.

MUSÉE DUPUYTREN
Centre des Cordeliers, 15 rue de l'École de Medicine, 75006 Paris
[t] 01 42 34 68 60
[w] upmc.fr/fr/culture/patrimoine/patrimoine_scientifique/musee_dupuytren.html
A museum of anatomical items with diseases and malformations.



MUSÉE DU QUAI BRANLY
(as recommended by Foretaste)
37 Quai Branly, 75007 Paris
[t] 01 56 61 70 00
[w] www.quaibranly.fr
Also known as the MQB, this museum features indigenous art from Africa, Asia, Oceania and the Americas.

PALAIS DE TOKYO
(as recommended by Clelia Altaïr)
13 Avenue du Président Wilson, 75116 Paris
[t] 01 47 23 54 01
[w] palaisdetokyo.com
Dedicated to modern and contemporary art, with an eye open to experimental media.

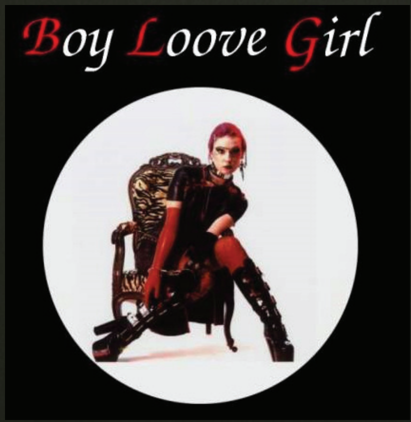
LE MUSÉE DES ÉGOUTS DE PARIS
Place de la Résistance, 75007 Paris
[t] 01 53 68 27 81
[w] egouts.tenebres.eu
Dark, damp and quiet, the Paris Sewer Museum is a heart's desire for steampunks. If you have claustrophobia, worry not - these tunnels housed machinery, so the tunnels are not that narrow.

04) THE STORES

ARKHAM
7 Broca, 75013 Paris
[t] 01 43 37 25 33
[w] arkham-comics.blogspot.com
Dense and thick with comics and geekery! We're bought.

BABY, THE STARS SHINE BRIGHT
72 Avenue Ledru Rollin, 75012 Paris
[t] 01 43 43 57 97
[w] babyparis.blog99.fc2.com
For the hardcore gothlolis - this brand is pretty well known to all lovers of the subculture.







BIMBO TOWER
5 Passage St Antoine, 75011 Paris
[t] 01 49 29 76 70
[w] bimbo.tower.free.fr
"Paris experimental mondo shop vs the Japanese underground."

BOOK OFF
11 Rue de Monsigny, 75002 Paris
[t] 01 42 60 00 66
[w] bookoff.co.jp/fr
If you need French/English/Japanese books, CDs and DVDs, have a go at the Book Off stores - they have more stores on Rue Fbg Saint-Antoine and Rue Saint-Augustin.

BOY LOOVE GIRL
7 Rue Cygne, 75001 Paris
[t] 01 40 41 92 43
[w] boyloovegirl.com
Store for Goth, punk and military clothes and accessories.

CHALETFILMS
10 Rue des Goncourt, 75011 Paris
[t] 01 48 05 29 78
[w] chaletfilms.com
Rare and quality films on DVD.

DARKLAND
3 rue Sauval, 75001 Paris
[t] 01 42 36 61 02
[w] myspace.com/darklandparis
Goth heaven for clothery and accessory and more stuff to put on your blessed bodies.

DISC'KING
96, Boulevard Montparnasse, 75014 Paris
[t] 01 40 47 00 64
For DVDs and music check out the Disc'King shops, there's around some ten of them.



PARIS

EDEMONIUM
11 Rue de Plâtre, 75004 Paris
[t] 01 42 74 24 11
[w] edemonium.com
For all the Gothic and mediaeval household items, smaller jewelry items and everything to make your home look like Twilight on sensual drugs.

ETABLISSEMENTS JULIEN AROUZE
8 Rue des Halles, 75001 Paris
[t] 01 40 41 16 20
[w] arouze.fr
We only put this pesticide shop in because their shopwindows are full of gorgeous taxidermy. Nuff said.

GILDA
36 Rue des Bourdonnais, 75001 Paris
[t] 01 42 33 60 00
[w] librairie-paralleles.com
A twin shop to Paralléles here being books, CDs and even audio cassettes. Touch the tapes of holi-ness if you're too young enough to know such shit ever existed.

GROUND ZERO
23 Rue Sainte Marthe, 75010 Paris
[t] 01 40 03 83 08
[w] en.groundzero.fr
Indie & alternative vinyl & CD record store, with punk, garage, electronic, hiphop, etc.

HARAJUKU (NO SPHERE BOUTIQUE)
17 Rue Lagrange, 75005 Paris
[t] 01 43 29 82 61
[w] myspace.com/harajukuboutique
More more more for the gothloli needs.

J.M. VIDÉO
121 Avenue Parmentier, 75011 Paris
[t] 01 43 57 21 49
[w] jmvideo.fr
Heralded as the one of the greatest videoclubs in Paris - a small store with amazing stock and hyper competent vendors.









JUSSIEU MUSIC
19 Rue Linné, 75005 Paris
[t] 01 43 31 14 18
[w] jussieumusic.com
One of the great reference music stores with great sellers who know their stuff well and music is usually cheaper here.

KONCI
183 Boulevard Voltaire, 75011 Paris
[t] 01 44 93 51 30
[w] konci.com
One of the largest stores for manga and anime and even a few loli/cosplay items.

LA ONZIÉME HEURE
168 Boulevard Voltaire, Métro Charonne, 75011 Paris
[t] 01 40 09 80 89
[w] laonziemeheure.com
We love video clubs, did we say that? This is considered to be one of the best, well-selected obscure title video club in Paris.

LA RUBRIQUE A BULLES
110 Boulevard Richard Lenoir, 75011 Paris
[t] 01 43 38 45 15
[w] larubriqueabulles.fr
Comics, picture books and young kid stuff with manga titles as well. Well balanced.

GR(O)UFT
28 Rue de la Grande Truanderie, 75001 Paris
[t] 01 42 21 93 76
A great selection of Goch clothes with a collection of objects.

L'ENKLAVE
35 Rue Turbigo, 75003 Paris
[t] 01 42 72 06 01
[w] newrockfrance.com
More Gothclothery. Emphasis on boots, obviously.

LIBRAIRIE BD APO(K)LYPS
120 Legendre, Batignolles, 75017 Paris
[t] 01 42 28 01 50
[w] librairieapoklyps.blogspot.com
A great selection of comics with an apparent liking to Warren Ellis.



L'INDIEN BOUTIQUE
30 Rue Keller, 75011 Paris
[t] 01 47 00 92 97
[w] indienboutique.fr
Clothes for the streepunk, the rocker and the kinky alternative.

MANGA SHOP LITTLE TOKYO
6 Rue Dante, 75005 Paris
[t] 01 40 51 80 29
[w] little-tokyo.fr
Manga figures and goodies.

MONSTER MELODIES
9 Rue des Déchargeurs, 75001 Paris
[t] 01 40 28 09 39
Great store. Lots of second hand CDs, quite expensive.

MY ELECTRO KITCHEN
60 Rue Quincampoix, 75004 Paris
[t] 09 54 93 89 99
[w] myelectrokitchen.com
Vinyl and club wear store and also a party placerie.

OPÉRA BD
2 Rue Tournelles, 75004 Paris
[t] 01 44 54 95 15
[w] operabd.com
Ex libris, figures, magazines and random assorted stuff apart from comics and manga.

PARALLÉLES
47 Rue Saint Honoré, 75001 Paris
[t] 01 42 33 62 70
[w] librairie-paralleles.com
Put music and politics/ecology books together, weird selection! You can also grab a few fanzines here. SF, cinema and magazines, a few CDs.

PASS'TEK SHOP
41 Rue de la Croix Nivert, 75015 Paris
[t] 01 43 06 92 26
[w] passtekshop.com
A store of console and PC games and high tech fun gadgets.





ROCKET RECORDS
1 Rue Lacharnière, 75011 Paris
[t] 01 48 06 23 27
[w] myspace.com/rocketrecord
Almost 25 years old record store for rockabilly and psychobilly and dirty good old rock'n'roll.

SMALLVILLE RECORDS
23 rue Sainthe Marthe, 75010 Paris
[t] 01 40 03 83 08
[w] smallville-records.fr
Record store for your underground house and techno vinyl needs with lots of exclusive and import stuff.

SOUFFLE CONTINU
20/22 Rue Gerbier, 75011 Paris
[t] 01 40 24 17 21
[w] soufflecontinu.com
Great record store for jazz, funk, electronica, funk, etc.

YELLOW STONE
5 & 10 Rue des Precheurs, 75001 Paris
[t] 01 40 39 07 94
[w] yellow-stone.fr
For goths and gothlolis.

ZIC & BUL
76 Avenue de la République, 75011 Paris
[t] 01 43 57 64 36
[w] zicbul.fr
A store for music & comics. Rock, jazz, black music and as for comics: a selection of Franco/Belgian and American releases.



FRENCH STEAMPUNK:
THE NEW BELLE ÉPOQUE



Bizarre and beautiful. Pure living energy with a scent of metallic perfume. Resuscitation of the decadent turn of the cetury. Historic voyeurism deep in the cultural flesh. Decorum, grace and strong visual emphasis. Europeanism with a Parisian chic, much like a sip of absynth. Late romantic utopianism. French steampunk is the new Belle Époque proliferating from the late modernist inspiration of Jules Verne, Georges Méliès, the Lumiére brothers, Alfons Mucha and Sarah Bernhardt.





INSPIRATION

Grotesque, serene and charming. Liberated and lyrical but at the same time, much like a playful invocation of the past, reviving the world of Baudelairean decadence, an eclectic cyber-age Montmartre cabaret. In French steampunk the mechanical monsters of Verne's novels, dream making machines, futuristic antiquities, secessionist and symbolist allegories of machines, Goth music played with a French elegance, the robotization of Napoleon and the monochrome Mona Lisa in cyberspace do co-exist. French steampunk always reaches back to the turn of the century marked as the French golden age. As there is no such thing as a Parisian Victorian culture but an abundance of flowering secession, decadence and a life bohème, steampunk can have its artistic and historical foundation based on an era such as the Époque.

French world expos are major forces of inspiration, especially the one in 1900, well remembered in an online gallery set up by the French steampunk community. Another inspiring moment is the construction of the Eiffel tower in 1889, its structure, construction and many of its slender motifs appear in many works of art. *Victorian Inventions*, a collection of articles and images edited by Belgian author Leonard de Vries featuring a separate chapter about the tower's construction represents an era in which people met the apparent omnipotence of machines, contraptions and science with an almost religious awe. Still, French steampunk misses out on many of you would call the very essence of steampunk: the Victorian steam of London. Instead, the simplification of transportation, the very early tools and gadgets of electricity, the invention of sound recordings, the human-galvanizing experiments of Dr. Varlot, the birth of the moving picture, the life-sized placards of Mucha and the atmosphere permeating the turn of the century are what give French steampunk its peculiar flavour.

FROM MOVIES ON PAPER TO BIOMECHANICS

French steampunk starts early: the new French Belle Époque starts in 1962 with *bandes dessinées* - movies on paper. Victor Sébastobol was the first well-known French proto-steampunk comics hero, gleaming with cheerful nostalgy. His tales of the past created, not unlike the Pink Panther, an alternative French-Belgian historical figure. This kind of playfulness is quite visible in later French steampunk comics.

Fast forward ten years to *Les Adventures extraordinaires d'Adèle Blanc-Sec* by Jacques Tardi, inviting us to the Paris of 1910s and the First World War much like "Nick Carter, super detective": meeting head-on with occultism, labyrinths, Parisian alleys and the demon of the Eiffel tower. New comics touching on the 2010 Czech vision such as the series drawn by Alban Guillemois, *L'Ile aux Mille Mystères* follow the same tradition. French steampunk comics also goes experimental with *Les Historiettes de Monsieur Sandalette* - basically the paperization of silent movies: the constructions similar to the "retro-futuristic gadgets" of Alban Guillemois are brought to life in photo novels. The

BELLE ÉPOQUE:
A period from cca. 1880 to 1914, also known as the *beautiful era*. The French art scene is well into its golden years, individualism and decadence are flavouring works of art. Various diverse art schools coexist: symbolism, secession, (post)impressionism.. that's also the last phase of the Industrial Revolution with a plethora of inventions that changed and speeded up everyday life. Fashion became a separate concept of its own - and that's when Haute Couture gets widely known. A period of the third republic.



› text: Emese Toth › photos & images: Anniz Bonin, Vincent Bénard Futurevapeur, Virginie Ropars

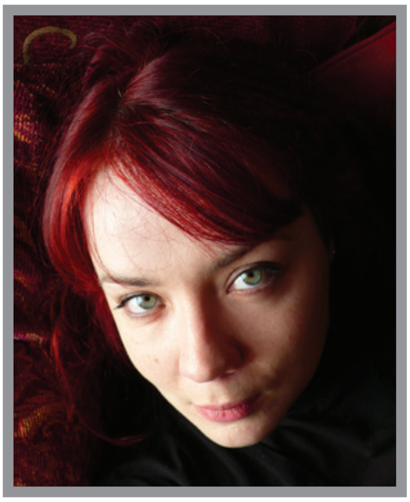


monsters are outright hilarious. Playing around with kitsch is a very conscious thing.

As for animated movies, it is the forementioned Alban Guillemois whose short movies are acknowledged steampunk works of art, on par with what Polish crew Platige Image is known for. He's equally inspired by Verne, by the sepia atmosphere at the turn of the century and by retro SF from the fifties and sixties. As opposed to what he did, the apprentices of the Georges Méliès School: Looky, Clément Delatre and Adrien "CaYuS" Toupet made a Mucha-inspired, more serious anime with *La Main des Maîtres*, a real Modern Style movie. What Mucha couldn't have done technically back then, it's all very simple and easy to realize nowadays: why couldn't we just go ahead and revive the best placard art done at turn of the century? Add martial atmosphere, gloominess, the fear of losing the end of the golden age - though we already know it's all over. It's the ghost of the old world that comes back with the phantoms of the Quay brothers' games knee deep in clockpunk, such as the *L'inventaire Fantome*.

It's no surprise that the most extraordinary movie of French steampunk is decadent, focusing on the loss of childhood and dreams. *La Cité des Enfants Perdus* is showing the loss of the golden age in a metaphorical sense, avoiding any references to the war. The rigidness of medical tools, the vision of golden and terrifying machines appalls us. The golden age becomes spectral, bizarre and horrifying as anything that slowly slips by and dies. Celluloide is permeated by a Baudelairean decay.





This is the same bizarre look that the dolls of Virginie Ropars (*above*) are based on. Artistic dolls represent the horror of naivité. Wax resurrects the dead actress laying in a coffin, the "goddess-like Sarah" (Sarah Bernhardt). The magical creature statues bearing the resemblance of Morelia Metalia revive metallic and mechanic. The idealistic belle dame of secession becomes an alien, a monster, a robotic femme fatale.

ALL ROADS LEAD TO VERNE

This is how creatures Jules Verne dreamt come back to life in *20,000 Leagues Under the Sea*, thanks to Les Machines de l'Ile. During their attractions and exhibitions, a legion of robotic deep sea creatures will enthrall you from giant octopi to fluorescent fish. The automaton animals are escorted by steam elephants and tortoises, giving much credit to XIXth century orientalism. The biomechanic school of steampunk is a literary nostalgy in France.

As, if we want to give a general statement, in French steampunk all roads lead to Verne. Even according to the French steampunks themselves, the portrait of the author is on their community logo. The blog sidebars of the band Narval are decorated by the favoured contraptions of scientific romances, not mentioning the obvious why they call themselves Narval.

Jules Verne even inspired a whole computer game series called the *Microids*, comprising of *The Secret of the Nautilus*, *Return to Mysterious Island 1-2* and *Journey to the Moon*. Our journey takes us from the present straight to the Belle Époque in *Syberia I-II* as well, laced with a Verne-esque vision into a Russian fairytale sphere in which mammoths haven't gone extinct, similarly to the prehistoric animals in the *Travel to the Center of the Earth*. The curious and fantastic voyages and romances in French steampunk univocally take us to a new world, a new "Verne-ized" Belle Époque in which the "golden old era" couldn't die. An era where culturally and historically, future lives in the past and past also lives in the future. «

Watch more French steampunk at:
http://vropars.free.fr
http://www.futuravapeur.jimdo.com
http://www.maurice-sandalette.com

NEUROMANCER: MORE PRODUCER HELL



The Neuromancer movie, the very essence of SF's past 25 years in terms of hardcore ideas and inspiration is starting to look like Duke Nukem 3D - all concept art, production tidbits and status reports but no actual stuff to prove things are past the paperwork discussion and the creative process. Brace yourselves, we have a new contender in the arena. According to the news coming straight from our friends at QuietEarth, there's been a fatality - Joseph Kahn is off the list and Canadian SF director Vincenzo Natali has the blessing of the pope of cyberpunk himself. Here are the steps that led us right to this point.





01

William Gibson writes *Neuromancer*. (This is a perfectly normal English sentence. How did that happen?) Daily consensual hallucination of millions of users behind corporate firewalls? Yes, that's you playing Farmville. Still, back in 1984, this was a bible to some. (It was for me, for one.) Then R.U.Sirius and raves and Second Life happened. Life was joyous.

02

Enter Cabana Boys Productions and director Chuck Russell (*The Mask*, *Nightmare on Elm Street 3*, *Eraser*, *The Scorpion King*). This was around 1990. I have something called a bootleg script by Russell linked at the Gibson Aleph. It is also very, very fake because the movie ends with "To love and be loved is everything." and it is also one fuzzy take on the events, smoothing everything into a pot, oversalting, then burning, then breaking and then fucking them.

03

Alliance Communications and director Robert Longo was the next potential phase, killed off by the apparent failure of *Johnny Mnemonic* (that was in 1995). If I know this right, almost all movie mags in Europe scored it below 25% and I think I am the only person in the world who likes it. If Longo had worked on this, it'd probably have Sho Kosugi as Hideo, Daryl Hannah as 3Jane and Jacob Miller of Inner Circle as Maelcum. Right. Go get the Japanese edition of JM instead. It has all the pop tart cheesiness.

04

Seven Arts Pictures takes over the rights and Chris Cunningham, legendary master of weird music videos is appointed as director. Gibson previously said he's the only director with a chance of doing the film right. His work with Aphex Twin, Squarepusher, Leftfield or Björk might give you obvious hints about the amount of ROCK and WEIRD this movie might have been floating in, just the beehive scene would be fifteen minutes long where Richard D. James would be the beehive and broken Thai dolls would be eating mad ant jelly inside the hive and there would be alleyways inside made of Hello Kitty radish and radioactive tinfoil. The movie would have been released around 1999/2000.

05

After years of silence, Neuromancer comes out of production hell to production mayhem. Joseph Kahn, director of *Torque* is announced as director, Christian Haydensen as Case. There is a great amount of fan outrage at these outlandish decisions. Coilhouse editors post the George Michael music video *Freeek* to showcase some visual talent. The beehive scene would be fifteen minutes long in this movie with a motor chase in a gay bar with blind human torches. Then it turns out that Tron 3D will have motors and will actually look like something The Matrix shat out and it will have at least 8 stars out of 10 on Cyberpunkreview's rating list. Kahn is rolled back into the tanks and kept on drip feed.

06

Canadian director Vincenzo Natali (*Cube* series, *Cypher*, *Splice*) is announced as director who'll also rewrite the screenplay like a maniac. We've seen his stuff, his quality of work is unwavering and he's always been French kissing future corporate espionage, surveillance, technology and the gritty side of cyberpunk. According to the interview QuietEarth quotes from IO9, Natali thinks this movie is more relevant than ever, reflecting to topics like posthumanity, evolving minds and interacting and merging with the machine consciousness. He's mentioning 2011-2012 as a possible screening date. God bless Canada.

› text: damage › photos & images: [screenshot] http://williamgibsonbooks.com [movie poster] allcitymedia.com [dvd] TriStar Pictures

FRENCH CYBERPUNK CINEMA



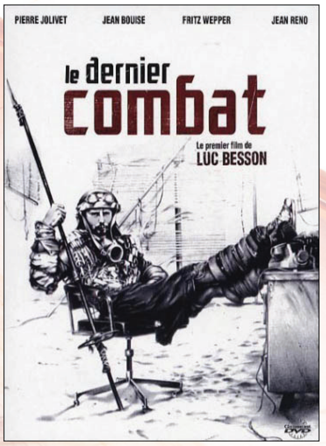


Looking back on the past twenty-five years of mind-blowing science fiction cinema, you can trace how different cultures placed their trademarks on cyberpunk, hard edge SF, ugly-futures-with-talking-running-shoes and your-own-mother-on-designer-drugs. Take Japan, for instance: Shozin Fukui and Shinya Tsukamoto filled their movies with monochrome destruction, a grotesque fusion of man and machine, the depersonalization and interchangeability of the body - all this in a sleazy, dark and perverted metropolis where everything is permitted and also, quite hidden. British cyberpunk with *Max Headroom* or *Brazil* produced landmarks all the way, overcrowded with notions of surveillance to the point of global voyeurism. As for French cyberpunk, they always were hot on the surreal, the fashion chic, the delightful touches on the urban mundane, the new look-kind of "style over substance", possibly sprinkled with a fair amount of wine of a post-apocalyptic texture and barren wasteland aftertaste. Hell, they even kept the hard SF spirit alive after the second death of cyberpunk, leaving us with jewels like *Renaissance* and *Chrysalis* - until 2008 when Hell unexpectedly raped French cyberpunk up the ass. But more about that later - now, for the key directors that you don't want to miss.

LUC BESSON

Guilty as charged. A giant in contemporary cinema, he also had quite a hand in working with movies we gladly call source material. An inflatable sex doll massacred with a flaming arrow and vistas (nomads included) not unlike the Fallout series in his first short movie *L'Avant Dernier* (1981) paved the way for his debut full-length movie *Le Dernier Combat* (1983): a longer version of L'Avant Dernier with Jean Reno and a nameless protagonist in a monochrome world where everyone's rendered mute and you're not worth living if you don't destroy or humiliate something once every hour. Or twice. When you're done humiliating stuff, you look broken. Or read. Quite the treat. Besson returns to a vivid, comic, stylish take on cyberpunk much later: *The Fifth Element* (1997) is considered cyberpunk only because its New York cityscape, with floating Chinese junks delivering food to your windows, ruffians taking hit-and-runs right to your doorstep and a generous mixture of alien civilizations, mysticism, technology, an angry planet and a blue diva, to name a few. And for those cultural references, French comics god Moebius worked on the production design and Jean-Paul Gaultier himself prepared over a nine hundred costumes for this movie alone. Some even call his later work - scripts for parkour movies *Banlieue 13* and *Banlieue 13 Ultimatum* - cyberpunk: you have the athletic outcasts on the margins of society fighting against an oppressive regime, you have technology, you have grey skies with grey buildings and grey running shoes and characters are also very grey but the parkour and free running scenes are amazing. And, after *Mirror's Edge* has been released, it's increasingly hard to deny that the *art of displacement* is pretty much the zen for our generation.





JEAN-PIERRE JEUNET & MARC CARO

Jeunet and Caro's trademark of magical realism pervades all genres they touch from the grotesque to hard edge science fiction. Their obscure first short, *Le Bunker de la Derniere Rafale* (available on Vimeo) appears in 1981 when Besson is having a comic liaison in a depressing future with no women. Incidentally Le Bunker has only bald males with a thankful infusion of goggle porn, concrete and claustrophobia with a countdown. Which sounds way too much like the last few months of 2012 in the cybergoth scene, but sssh! (:Wumpscut: also touches back to Le Bunker in his early days - anyone remember Bunkertor 7?) *Delicatessen* (1991) takes a comic dive for a cannibalistic post-apocalyptic world and *La Cité des Enfants Perdus* (1995) is more heralded as a steampunk movie than an actual cyberpunk masterpiece, but their eclectic vision for depicting dismay, death and doom in an alternative universe obviously earned the attention of anyone who loves a freakshow. After that, Caro (who is more a like a co-director and designer) and Jeunet





FROM ALPHA TO OMEGA

The very first French movie in the cyberpunk repertoire would be *La Jetée* (1962) by Chris Marker, a narrative of post-apocalypse, virtuality and hallucination weaved around a love story. Familiar? No? Of course it is. La Jetée is admittedly one major inspiration for *12 Monkeys* by Terry Gilliam.

2006 and 2007 brings three underdogs to the world of SF cinema. Christian Volckman's *Renaissance* is surprising, to say the least, placing a Parisian future cop story in black-and-white animation not unlike *Sin City*. (Although quite different from Miller's conception, more realistic, more technological.) Volckman's world is alive and pumping even in two colours, something you'd expect a few decades ahead. If you've seen enough Belmondo movies with the tough cop walking away in the swirling leave microtsunami of an Eiffel autumn, take that into the suburbs, the subways, the touchscreen-infested Golgotha of European production: his work is one of the



best in this decade. Tint it blue, white and black and you've gotten yourself another Paris cop story: *Chrysalis*. Julien Leclercq also deals with the potential use of medical technology (something we've all came to love in the second generation literary wave of cyberpunk) and how hard you get over your personal traumas. Also, one of the best choreographed close quarter barehand and knife fights we've seen in a while, nicely paced. *Eden Log* by Franck Vestiel was something of a letdown, though - its YouTube promo campaign translated to dozens of languages was a strong start and you'd expect that an amnesiac hulking brute in an underground world that looks like Polish aggro-polito-eco SF from the eighties could be great. And it is, in a way. There are great scenes and the monsters (no spoilers there) look quite divorced from reality. Only there are twenty minutes of nothing happening between those scenes. And the endgame is so much not a closure to it all. Still, make a go for it. It is very Japanese at places.

parts ways - Jeunet doing one last work for the French SF entitled, yes, *Alien Resurrection*. The fourth movie in the Alien series is, well, if you've seen all the movies, you'll shrug and come up with "French" after some thinking - more vivid, even leisure at points, always sparing seconds for one dramatic outburst - taking this even literally at times. And you remember the alien-human hybrid whose death agony almost takes longer than its whole life. Then 2008 comes.

ENKI BILAL

Belgrade-born comic artist Enki Bilal is caught in the floodlights in 2004 with *Immortel: Ad Vitam*. The movie involves a metropolis with multiple beings, a hated regime, cryo'd political prisoners and a fair amount of Egyptian gods who decided



to intervene in human life - the mixture of CG and human actors gives an unexplainably alien, yet quite organic feel to the movie that's metaphysical just enough to keep you intrigued - it's more about immersion and a comic book look with an unhidden love for decadance that took the SF lovers by storm. Yes, our thoughts coincide. Not all of you know, though, that Bilal had made two other movies as well: *Bunker Palace Hotel* (1989) and *Tykho Moon* (1996), both of them quite obscure and hard to find, depicting decadent regimes spersed with hotels and female protagonists with short colored hair. Artistic and thoughtful, his previous works



are not that eyecandy that Immortel teases you with (read Bilal's Nikopol Trilogy, the one his latest movie is based on) but the vision is there and such, it's a sin not to watch them.

2008

2008 is a Sunday stroll on Creative Carnage Avenue. Director Matthieu Kassovitz, surrounded by vibrant hype, releases *Babylon A.D.*, a movie SF afficionados would place on par with *Johnny Mnemonic* by its cultural merit and cast list. The parallels are obvious, both movies reach back to hardcore source material (French CP writer Maurice G. Dantec's *Babylon Babies*) and feature pop culture icons in their cast (Vin Diesel, parkour god David Belle, long-time martial artist diva Michelle Yeoh and three French actors already involved in cyberpunk cinema: Charlotte Rampling (also having appeared in Immortel), Mélanie Thierry (appears in Chrysalis) and Lambert "it's like wiping your ass with silk" Wilson. Yes, the Merovingian. And Gérard Depardieu.) and still, both movies fail miserably. (Everyone will tell you that. Still, I very much love Johnny Mnemonic in a nostalgic nineties kind of way. Yet I am alone with this on the whole planet.) The whole movie is the equivalent of a gigantic, cosmic shrug, however great the raw material is, nothing is quite in place and you'd need to rewrite the whole script to give characters more breathing space and roundedness. As they are very, very, critically very flat. This is also a year when Marc Caro, long-time partner to Jean-Paul Jeunet



releases his own debut movie *Dante 01*, starring Lambert Wilson and a prison barge in space filled with the deadliest of convicts. Christian iconography in space with claustrophobia dip can't be wrong, especially if the design is all done by Caro. Still, it's more like shambling than hitting you as a bullet and you might need a second viewing to get the last few minutes straight. And it's strange that each and every actor (Dominique Pinon or Yann Collette will be familiar to you if you've seen Bilal's and Jeunet's previous works) gives a solid performance, except for the protagonist. Quite a shame really. Two stillbirths in one year, bad omen. «

CLÉLIA ALTAÏR

She might not be a female Kurt Cobain, but she's most def a punk Tori Amos. Clélia is an „edge" person and she adheres to one of our most fundamental rules: if you wanna do something, do it either alone or involving the least possible number of people. Swaying from indie grunge/rock to electronica-fused glitch dream pop, she's a target we couldn't miss.

> THE DOSE: **How does a rebel, a model and a muse grow up and how does she end up being a musician between Tori Amos and a female Kurt Cobain?**

Clélia: I grew up dreaming of being a choreographer. I wanted to be on the stage, but I also wanted to dance my own choreographies. I started classical and modern dance at the age of 3. When I was about 14, I started to dance professionally in companies all around the world. Mostly in Europe and, when I was 15, in Portland, Oregon for a few months. I had to study by correspondence in my free time to be able to work as a dancer during the day. I loved my time in the US, I remember that I loved English so much that I started to write lyrics in English, I started to write songs, actually. Meanwhile, I was listening to Nirvana, The Stooges, Iggy Pop, Hole, Soundgarden, Daisy Chainsaw / Queen Adreena, Jack Off Jill, to sum it up, mostly US grunge rock music and UK indie rock bands. I had piano lessons and music has always been part of my life, my grandfather was a sound engineer and I think I've got my perfect pitch from him. That made music very obvious and natural to me. One day, I realized that I could never get enough from



dancing, that's why I quit the last dance company I was working in, and luckily enough I met Vincent, a guitarist a few month after. He taught me a lot. He's my best friend, and much, much more. He was also a sound engineer and he motivated me to take audio engineering classes. So I did. I did not finish these studies though, but when I stopped to go to the audio school, I felt ready to produce something on my own. I recorded one song, then two, three, ...then I had eight songs recorded. I shared them on MySpace. I received good feedback and have been contacted by a digital label. That's how Chrysalid has been released...

> THE DOSE: **Tell us more about Chrysalid - how it finally saw daylight both musically and technically.**

Clélia: When I recorded the 8 songs that made Chrysalid, I was not really thinking about releasing them as an album. But when a digital label came across my songs on the net and asked me if I wanted to be one of their artists and to have my songs released on iTunes, I said, OK, why not... but I was quite surprised! I was just having fun making my own music, I didn't expect anything out of it. I loved writing, composing, recording... playing instruments I just bought such as baby pianos or toy harps... creating artificial sounds with almost nothing... playing with sounds... And most of all, singing my own songs in the microphone, with the headphone stuck on my head, for hours... It's highly addictive. I'm a very independent person and I guess I never needed anyone else but me, as long as I was able to do what I wanted.

> THE DOSE: **You're relatively silent on the web - what are the current projects you're working on and why keeping off the global grid?**

Clélia: I want Chrysalid to be a real project now. What you can hear on the digital release has been recorded very spontaneously. And I played everything on it. Technically, it is standard stereo, nothing really exotic. I want to improve these songs and add new ones. First, I want to remix the songs in 5.1 surround. I love audio engineering and I want to explore every new possibilities it offers. Then, I would like to re-record some songs. Or parts of it. I met a lot of good musicians and I know exactly what I want from them, due to having recorded everything on my own. I want them to play my melodies, but with their personalities. Also, I want to do live shows with these musicians. But that is still a project. I am currently working on the first part, the recording part! I spend most of my days in a recording studio, therefore I'm not always connected to the internet... That's why you see me as silent on the web :)

> THE DOSE: **Tell us about the dream gig!**

Clélia: I would love to play in a good club in London or NYC, something not too big so I can see the audience, but not too small either. Have you seen Siouxsie Sioux's live at Koko? Shame I wasn't there. I've seen the video. It is definitely one of my favorite live performances. Very raw, intense and very charismatic at the same time. I love her



outfits! That would be my dream gig actually. Regarding my music, I believe it has something very sensual, almost sexual in it. I think that will show in my performance...

> THE DOSE: **Who were the best Paris artists to work with so far?**

Clélia: My boyfriend! He is the guitarist I was previously talking about. He'll be playing guitars and keyboards at my gigs. And we have recorded a few songs together: we have a rock band project that we are currently working on... Also, I met Hector Zazou a few years ago. We recorded a dozen songs, but they will never be released unfortunately. He was a very creative and open minded person, I had so much fun singing for him... I miss him. The French scene misses him. The french musicians I would want to work with are very few. Aside from that, I would say that the best Paris artists are fashion photographers and fashion designers. We have lots here. I am currently working on my stage outfits with an amazing fashion designer. Hopefully you will see more about it very soon!

> THE DOSE: **You have to gather a cultural introduction package for another civilization.. and you mustn't use language!**

Clélia: I'm a synesthete, and therefore cannot separate colors from sound or words from tastes! There are too many tastes in our world to only chose a few, but the French world for earth, *terre*, tastes salty and smells like smoke or burning wood. The word *Paris* tastes like rose candy... «



Chrysalid (2008) on iM France (EU)

› interview: damage › photos & images: Clélia Altaïr

PUNISH YOURSELF



Punish Yourself has been on the forefront of French underground for more than fifteen years. Their latest album Phenomedia, co-produced with Sonic Area is like the best soundscape stuff Skinny Puppy has ever put out, their previous materials ranging from electro punk to industrial metal and more. Touring, mad fluoro tribal paintings, vodka and a realistic view on life: that's what starts defining one of the key figures who keep the spirit alive. We talked to PY frontman, vocalist and mastermind VX 69 to give us an overview of what's happening nowadays in the crazy parking lot of the mad tribe and also to give us a few hints about Paris.

THE DOSE:
How's the White Tiger year beginning for Punish Yourself?

VX: This year is beginning like the year before ended – on the road ! Seems like we're asphalt junkies…

THE DOSE: Can you tell us about the Phenomedia album you did with Sonic Area? It really makes me envision oldschool cyberpunk movies like Johnny Mnemonic, it has all the tension and repressed riot that you could sense in the older Skinny Puppy albums. Very powerful and very unsettling, almost like a sequel to Cult Movie!

VX: Yeah, in a way, that album is a *Cult Movie II* – basically, I had gathered a lot of unfinished work and audio tracks from the Cult Movie studio sessions (and some older stuff too), and I didn't want these to get lost on some hard drive forever. I really love Sonic Area, and thought that could be the occasion to work together. I sent Arno the basic tracks, he liked the idea of reworking the whole stuff in his way, and that's it! The creative process was a bit of a "back and forth" movement, with Arno having the final cut. Some tracks are really incredibly different of the basic material, he is a "musical monster", he doesn't work like any other musician on the planet. That's probably an explanation of the overall tension you can feel – he never tries to create "pleasing" music,



but to express the feelings he has in mind, and sometimes they're really complicated. Especially since from the start, we wanted the album to tackle with subjects like media domination, occult powers, collective manipulation, modern mythology…

THE DOSE: What's coming up for PY? Pink Panther Party was probably the angriest material so far, Phenomedia was yet another step towards the ambient/moodsetting powerhouse stuff that you do, you can also realize any musical deviations with your sideproject like 1969 Was Fine and Jazz Typed Aleas - what's coming up now? Can we expect live DVDs, music videos or even a new album?

VX: As we're always working on several projects and side-projects, it's sometimes difficult to sort out what is actually going to happen… But basically these days we're working on a new DVD, we shot a gig we did in our hometown, that should be ready by early 2011, maybe the end of 2010. It was not a regular PY concert, but an *Incredible Punish Yourself Picture Show* performance, featuring many guests, like Ninon who played violin on Pink Panther Party, painters, more dancers… We'll probably add some funny bonuses too. Otherwise, we just began working on a new album, but that's a long-term project, we want to take time to compose it. It will definitely be dancefloor-oriented, and won't feature any "ambient" part. We also begun composing the second 1969 Was Fine record and I'm working on several Cheerleader 69 records.

THE DOSE: What about new collaborations, who can we expect to work with you on your next releases, art and musicwise?

VX: We're probably going to record some stuff with Access To Arasaka, an ambient IDM project from the US, and work again with Belarussian digital-hardcore heroes Ambassador 21, best angry band in the world!

THE DOSE:
Any more collabs - with Coralie Trinh Thi or Sonic Area, perhaps?

VX: Well, why not, but both are really busy, Coralie writing a new book and Arco recording his own music… But they sure are people we like working with!

THE DOSE: Did I gather well that you're a huge fan of Z movies? What are your favourites from the eighties/nineties eras and who are the best "trashers" now?

VX: We're HUGE Z movies fans, fuck yeah! Personally, I'm more into 60's/70's stuff, but I have favourites from later era… *Frankenhooker*, *Killer Crocodile* (especially the second!), most Troma stuff, *Tremors*, *The Beast Master*… I'm also a big fan of the *Remo Williams* movie. Now things have changed a bit, the invasion of computer generated effects really makes me wanna vomit. I'm afraid I'm a bit of an old sod, but modern Z cinema lacks charm, in my books.

THE DOSE:
How come you never made a Z or cyberpunk movie before?

VX: Well, no one ever asked us, actually… But we're ready for that! Actually we participated to a short musical movie by Alexandre Cardinali, *Heart Of Darkness*, which was shot at the Abode Of Chaos, a really strange place one must visit when coming to France.

THE DOSE: How would you describe the French underground music scene at the moment?

VX: French underground… Well it's at the same time very lively – lots of very good bands, especially – and very dead. Which doesn't mean it was ever really "alive" in the first place, actually… Like in the old days, it's mainly people trying to survive in a semi-desert. But they really fight for this.



› interview: damage › photos & images: Punish Yourself

> THE DOSE: **What makes it uniquely French, what are its biggest strengths/advantages and biggest weaknesses?**

VX: The trouble in France is there's more musicians than people to come at the gigs, actually. So there's a lot of gigs, and a lot of these lose money because no one comes. The advantage of being French is that even when you lose money you can try to go on, we've got a very special status for professional musicians which really helps people to care about their music more than their survival. That's really where the difference lies, in the socio-economic field… In terms of subculture, France isn't really different from anywhere else. Apart from the fact bands are nicely treated, in France, too. I mean, when you come play a gig, there's food and drinks for you, and you don't get treated like a dog… Not like in the UK or the US.

> THE DOSE:
> **Which genres enjoy the biggest coverage at the moment ?**

VX: Dubstep and all that stuff is getting popular, these days, but I don't really care about it… In my ears it's just good old jungle/drum'n'bass stuff slowed down…. We also have a strong black metal scene, with quite original bands like Deathspell Omega. In the "industrial" field, digital-hardcore is kinda returning, the last Ambassador 21 gigs in France were really successful.







> THE DOSE:
> **How do labels, bands, promoters keep things moving?**

VX: Well, big labels die or concentrate – we have Seasons Of Mist here that ate everyone… Then we have a lot of very cool micro labels who get things moving because it's not about money but love for music. Same goes for bands or promoters : the big ones keep things moving like they can because they need money, the little ones because they don't care about losing money.

> THE DOSE: **Who would you highlight as the best up-and-coming musicians and artists in the scene?**

VX: In the French scene, I'd say Chrysalide, CNK, Reverence, Katzenjammer Kabarett, Les Modules Etranges, Vadi Strah, Dark Soul, TAT… Actually it's difficult to choose! Especially since most of them are friends.

> THE DOSE: **Punish Yourself has all the punkness, the anger and the riot sound of cyberpunk bands! Tell us about how you feel about cyberpunk and the future in 2010, how do you see yourself, your band and France in 10-15 years?**

VX: Well, I got mixed feelings about "cyberpunk". That's a label we used at some point to define our music because basically we're playing punk with lots of machines, rather than "industrial metal" – even if lots of people indeed define us as being industrial metal. I also was a rabid cyberpunk reader, the whole thing definitely influenced me ; but when it comes to "cyberpunk" as a movement, now there seems to be a lot of ayatollahs taking it way too seriously. I mean, the kind of guys who know what is right and wrong, who blabber about hacking and temporary autonomy zones, who endlessly repeat King Fisher's manifesto… If this is cyberpunk, we're not cyberpunk, and we're proud of being out of it. Anyway, I believe the internet years are just a kind of golden parenthesis before the coming of much darker ages… I hope there's some time left for me and my kids.

> THE DOSE: **If we're already living in the future, as many do say nowadays, where does that leave us in the long run?**

VX: In the long run ? Well, nowhere ! If you haven't realized we're coming at the end of something, it's probably you are blind. I don't know when the end of "western civilization" as we know it is gonna come, but I'm pretty sure there's no more than 30 years left before total war and ecological catastrophes let this planet free for a new species of thinking apes.

> THE DOSE: **What can you tell us about the obscure parts of French cyberpunk, both in terms of movies, comics/BD and art? (Most people usually end up with Jeunet-Caro, Bilal and oldschool Besson, but we're curious about all the interesting things few of us have seen!)**

VX: In terms of movies, I wouldn't say there's or was lots of stuff, apart from the names you've listed. Comics… Well, we have a huge comics production in





France, but most of it is sadly centered on lousy fantasy, now. Long gone are the *Metal Hurlant* years, with people like Caro when he was into graphical arts, Chantal Montellier, Romain Slocombe and many more... These were the eighties. If there's "French cyberpunk", you'll find it on the literary side, with guys like Maurice Dantec (the original writer for what became the awful *Babylon AD*), a real fuckhead but the bastard's got talent, or "classic" speculative-fiction writers from the seventies and eighties ; there was a huge sci-fi production in those days that got the same influences as seminal cyberpunk - Dick, Disch, Brunner, Ballard were the models of French sci-fi, and there were really interesting results. But that's also rather dead and gone, writers now seem obsessed by dragons and runes, let'em die! In the graphical field, photo and illustrations, there seems to be some kind of revival, tho, standing at a mid-point between cyberpunk and steampunk : Elodie Besse, Eric De Panavières, and many others... And Romain Slocombe's still very active as a photographer, I don't think he would coin himself cyberpunk in any-way, but most of his work crosses cyberpunk aesthetics.





> THE DOSE:
So you'd say CP is actually undergoing a revival?

VX: A revival, that's the right word. Which means cyberpunk is dead, and some people artificially revive it. If we're part of any cyberpunk revival, it's as zombies ! But I love being a zombie anyway...

> THE DOSE: **And an extra question about this topic: there are rumours AGAIN about Neuromancer directed to the big screen in 2011.. expecting it or mourning it already?**

VX: Well, some movies I really thought would be miserable failures were cool in the end, like Watchmen, so I won't start complaining before seeing anything... But I have little hope of this ever happening actually. Like the Elric film.

> THE DOSE: **P2P and filesharing has been a problem for the last decade and it's obviously the indies who are on the worse end of the gun. What business/distribution model do you see as the golden one for the upcoming years? Is there any need for physical records? Which pays better for PY at the moment, digital or physical releases? What distribution and promotion lines do you use, how much of a help do netlabels like the Vault or DTrash mean for you?**

VX: I really have no answer about all this stuff. I've been downloading records for years, so who am I to say this is bad ? The music industry is at a crossing point, but no one knows where it's going. Physical records will probably last as collector objects, but not as basic model for the music economy. The trouble is we don't get much money from anything digital... Actually we don't get a lot of money from records anyway, we make a living out of gigs. I really can't foresee what's gonna happen. Free netlabels might be a kind of solution, and I really enjoy having a free record on D-trash - actually there might be another one soon - but they won't be enough. Some people don't even download full records, they just listen to three or four songs from one artist on Deezer... That's scary. I'm ready to give away my music, but I don't want it to be reduced to some three songs.

> THE DOSE: **What do you think about that whole 'three strikes' thing Sarkozy was pushing hard last year?**

VX: That's just pretty absurd. This whole law is just completely stupid, do they really think they can control the internet ? These politicians are nearly a laugh but really a cry.

> THE DOSE: **Have you ever considered moving to the ritual/tribal scene to make a collaboration with percussionists and experimental musicians like Z'ev? How would you handle pure noise and pure rhythm after all the composition/production you've done so far?**

VX: To be honest, no. I guess it could be interesting, but Punish Yourself is basically a "pop" act, you know, even when we experiment on records like Phenomedia. We can incorporate pure noise and pure rhythm at some point, but only as tools to obtain a good song in the end. Which is no attempt at saying this is better music, I actually love ritual stuff, and lots of noise acts, lately I really enjoyed discovering acts like Fire In The Head/Spectrehorse... But we won't take PY in a more "experimental" direction. I guess for that kind of experiments my side-project Cheerleader 69 would be more adequate, one of the records I'm working on these days is pure ritual-drone stuff, for instance.

> THE DOSE: **What do you think about the industrial scene at the moment, its current setup, the media and the production facilities around it?**

VX: Well... I never believed in anything like an "industrial scene". Is there anything in common between Combichrist and Throbbing Gristle? I don't think so. I do believe in a "dark scene", encompassing industrial, goth, experimental, a lot of metal and punk stuff ; darkness makes sense. Like any scene, there's a lot of good stuff, and a lot of very bad stuff. These days, I tend to think the biggest selling acts are probably not the best ones in terms of music... But anyway, I'm not sure it ever was really better. We don't really care about all this stuff, you know, we never thought we were there to represent any tribe or community. Media never helped us, nor did they deserve us ; we didn't wait for them to record music and play live. The scene is dead, long live the scene!

> THE DOSE: **What are the biggest things and conclusions that touring has taught you in the past 15 years or so?**

VX: Quite simply : never give up! Things may get tough or look desperate, but if you go on, you'll get what you deserve. Any musician should be ready to fight for food and a place to sleep. If you're not able to take that, you won't last long in the music business...

> THE DOSE: **Thanks so much for the interview, is there anything you'd like to add? Any message that you have for the readers?**

VX: We generally got no message, so let's be a bit nihilistic : Dada rules the world, because the world is Dada ! My heart belongs to Dada. Dada's flown across the ocean. Dada, dada cool. Dada was a rolling stone. Fuck Dada. «



Sexplosive Locomotive (2004) on Sriracha Records



Pink Panther Party (2009) on Season of Mist



Phenomedia (2010) - with Sonic Area on audiotrauma









"Don't be a victim of the future... invent it!"

LUKAS ZPIRA

We're on a bullet train into the future, talking to one of the gods of the contemporary underground: body hacker and subculture documentarist Lukas Zpira. Revolutionary breakthrough in the body mod community? Copyrighting lifeforms? Where does biology and political agendas clash? Read his words of wisdom.

› interview: damage › photos & images: blowyourmind-production.com

THE DOSE: Hey there Lukas and thanks for taking the time to reply to us! Which part of the world are you in at the moment and what are you working on, what has 2010 brought you so far and what are your plans for the near future?

LUKAS ZPIRA: It's my pleasure! I'm currently in Paris apprenticing a very close friend of mine for heavy body modification. 2010 has been good so far, I've been working closely with the Italian company Micromutazioni in developing a brand new catalog featuring tools and implant jewelry for extreme mods. I designed for them a new prototype for transdermal implants which we will soon be putting to the test and I also was finally able to unveil a new implant I inserted in my arm a few years ago. This is my new pride and joy since it's healing so nicely. I'm the only one with the prototype and I believe this type of implanting technology will be revolutionary. It will at last be possible to replace large areas of skin with metal and incorporating electronic components.
This is an immensely important step for me, I haven't seen any progress in the body modification community in years. Everyone seems to copy whatever has been done already but no one has taken the inititative to create something avant garde. There has been a few minor adjustments done on already existing pieces or techniques, but unfortunately the market was flooded before anyone had properly taken the time to evaluate effectiveness and safety. People get hungry in this "business", want fame and money and are willing to rip off anybody just to get credit. I'll make sure this doesn't happen, I, samppa von cyborg and XeddyX will be the only ones performing this procedure, if anybody wants this implant they'll have to come and get it from us !

THE DOSE: Body Hacktivism in popular culture took a leap with Stelarc's Golden Nica award - but where is that critical point when BH as such becomes commercially acceptable? RFID is already available for implanting and advances in touchscreen prototypes already



use the body as canvas. Still, how do you see the breakthroughs and the level BH is accepted in society?

LUKAS ZPIRA: I put in an RFID chip in my arm about 5 years ago and remember how strongly criticized I was from the mainstream as well as the body mod community. Now the first chip has been infected with a virus to contaminate computer systems, this experiment was conducted by British scientist Dr. Mark Gasson who has directed Professor Kevin Warwick's research team. At the time my chip only had a very simple application, to open a door but I did this to demonstrate the close relation between body modification and science and what the two can achieve together - but more importantly my goal was to educate people on how easy it is to combine these and not necessarily to our advantage. This is where body hacking takes on a whole other meaning.
Yes, we do have many new wonderful technologies but many of these are intruding in our privacy and taking away our freedom. This is why it is so important to understand these technologies and their possibilities, fast forward to the future and be aware of what the government can do with them and always stay one step ahead and be knowledgeable and possibly offer services such as removal of these chips if, let's say, there came a point in time where they became mandatory at birth. So its very difficult to retain the perfect balance between being "commercially accepted" and remain underground.
And it is ironic how even contemporary art has now been accepting and giving awards to pioneers such as Stelarc who in my eyes is on top of the chain and embodies the notion of Body Hacktivism, since they were always the first to point a finger saying we were mad scientists experimenting on humans, that what we were doing was not art, they kept revendicating themselves as being progressive and open-minded, this shows us that we were too avant garde even for the modern art world - but fortunately we do have support coming from academic circles made up of professors - sociologist and anthropologist - who follow this movement closely and share many common opinions.





> THE DOSE: **BH is regarded to be mere eccentricity by many opposers of body hacktivism, although it is more like a reflection to reality, a return to a previous, tribality-focused mindset of a society. That tribality still exists but the motifs and the symbols have gone above skin depth. How does one get past the fear of experimenting with herself and how does skin and body as canvas regain its original values?**

LUKAS ZPIRA: If there is a certain tribality, then its symbols have gone below skin depth not above. I created the term Body Hacktivism out of necessity to redefine a new movement of artists who are working around mutations and using body modifications as a medium. This being the philosophical approach of the manifesto, I did not feel that terms such as modern primitives was adequate to represent my philosophy. Of course some of these modifications, notably suspensions, scarifications and lobe stretching have been around since the dawn of time and do represent some kind of rite of passage but we do not live in tribes anymore and unfortunately I see a lot of these "rituals" simply as cultural pillage. Sure, some ritualistic elements can be found in these practices but I would rather see us create our own rites instead of 'borrowing" or "appropriating" ancestral beliefs which are not in adequation with our times.
We are living in an era where techno-medical discoveries are getting ahead of us and we have very little knowledge and control over some of these technologies that are being imposed upon us. Body Hacktivism questions the freedom of choice concerning transformation options our society is facing and re-evaluates the notion of collective interest versus individual interest. This is the same collective interest that makes me uncomfortable, because it has too many tribal references. Even within the modification community we are seeing this phenomenon of mimicking. So many possibilities are available to stay away from this mold yet we always see the same piercings, implants etc. As far as body hacktivism being regarded as eccentric, wouldn't that be some kind of compliment? Eccentric, original, unusual are all synonyms. And the opposers you mention often fit the same profile, religious extremists who believe that god has created man in his image and to alter this body is a sin.

> THE DOSE: **What's your take on regenerative medicine, regrowing fingers, limbs and organs? Is it just DARPA's media machinery as acknowledged stem cell researchers tend to say, what do you think?**



LUKAS ZPIRA: I'm all in for erradicating illnesses! This is an incredible breakthrough, but implicates a lot of ethical issues. Even though there are so many different types of stem cell research, adult, amniotic, umbilical, unfortunately the one that gets all the attention is the embryonic type and the controversy once again comes from religious fanatics who believe life starts at conception or that these research will inevitably lead to reproductive cloning. The first cell has now been "created" with a synthetic genome by Craig Venter and his team. This triggered a strong reaction by the Vatican as you can imagine since this new finding does shake the grounds of their belief, that man can not create life, that it is simply a production, but my main concern lies on a different level. Who will detain the rights for the patents, at what cost? We've already seen organizations battle over exclusivity, notably WARF and Geron Corp.









Another moral debate comes to mind, since so many countries have different laws about stem cell research, embryonic stem cell research has divided the international community, using the human embryo is permitted in Sweden, Finland, Belgium, Greece, Britain, Denmark and the Netherlands. Meanwhile its illegal in Germany, Austria, Ireland, Italy and Portugal, and obviously some states in the U.S. are pressing for a complete ban on all types of these research. This leads me to wonder if progress in this field will be reserved for the richer countries because of insufficient funding in underdeveloped nations? Creating an even bigger gap between third and first world? And aside from therapeutic purposes what will be other usage? If we project ourselves in the future and follow this logic, it's totally conceivable to see governments creating super human soldiers as war machines or sex bombs for the porn industry! Once again, this technology is in some ways a dream come true, I'm just not so sure I trust those in control and their motives because it's all too easy to manipulate populations, specially in the name of medical research.

> THE DOSE: **If you had to express body hacktivism through music, art pieces or movies to get the message through, what pieces of art would you mention?**

LUKAS ZPIRA: As for a movie, Kazunori Ito's *Ghost in The Shell*, I love the illustration work of french multimedia artist Yann Mihn and most definitely Ray Kurzweil's human v2.0. All three illustrate the endless possibilities of the posthuman, mixing nanotechnology, robotics and cybernetics to surpass our last physical frontiers.

> THE DOSE: **How does mind hacking complement body hacking - how does BH intertwine with yoga, brainwave syncing or meditation?**

LUKAS ZPIRA: Yes, of course, I do hope that with any type of body hacking some preparation is involved. Whether it be before the act or after, one can not alter their body without altering their mind. For many, pain can be an issue but we must differentiate pain as a sensation from suffering. The pain experienced during a suspension for example is self-induced and its goal is to surpass the body's boundery to achieve a positive goal as opposed to pain that in involuntary caused by illness that must be endured with obviously some negative impact. Therefore the best way to overcome this pain associated with some of these practices is to prepare properly, even if some aenesthetics are used, one can not help but feel some apprehension. For instance, I personally like to put myself in a very relaxed state before performing a suspension, I listen to music and focus on my breath. Each person has their own techniques, may it be yoga, zen or whatever - the purpose is the same.

> THE DOSE: **Will it take eight more years for the Body Hacktivism manifesto 3.0 to be born?**

LUKAS ZPIRA: I think I've pretty much said what I had to say and the fundamental lines for Body Hacktivism are set. There is no interest for me to go back on it since I focus on the future, not the past. But of course there is always room for evolution and progress and I am working on a new text "in the beginning there was the future" which will most certainly create a definitive rupture between body hacktivists and the rest of the body modification practicioners which are to me much too conformist and normative.

> THE DOSE: **What are the best places in Paris for a body hacktivist?**

LUKAS ZPIRA: Unfortunately and quite paradoxically there aren't really any places in Paris solely dedicated to the body. Surely there has been a few interesting art exhibitions, but it would be nice to see something turn up like a 'faktory" for body hacktivists. In Lyon, though, there is The Abode of Chaos. This is one of the few places we are free to experiment and present performances, it's our artistic laboratory!

> THE DOSE: **Thanks for the interview once again.. any last thing for our readers?**

LUKAS ZPIRA: Don't be a victim of the future.. invent it! «

[web] www.hackingthefuture.org
[blog] hackingthefuture.blogspot.com

Die Puppe



The twisted, dream-infused beauty of Die Puppe is captivating and very much like tumbling down the rabbithole into the land of ball-jointed dolls, bizarre perspectives, sepia-laden erotica and French fetish. We talked to Ushr, the mastermind behind Die Puppe.



THE DOSE: Hey there and thanks for taking the time to answer our questions! Could you please first give us a bit of an introduction for the readers who are not yet well-versed in Die Puppe?

UshR: Actually, Die Puppe was born out of my frustration after the separation of Norma Loy and also, my desire to create another project in which I would really have full power! Also I wanted to do something more electronic and minimalist with



a woman with a powerful voice in a fetish role. Initially the group consisted only of Poupée, a muse of the Parisian fetish scene and myself. And then the band evolved, singers succeeded each other and we worked with other musicians.

THE DOSE: The name Die Puppe brings up so many different associations from animism, Japanese ningyo dolls, cyborg and automaton culture, the 1919 comedy of Lubitsch and - I guess music journalists brought that up too many times - even the 1982 album of Die Form. How did the name and the concept behind it come to life and how does the concept and "the real" meaning of Die Puppe become fuller and more mature with your subsequent releases?

UshR: I originally chose the name "Die Puppe" in sole reference to Hans Bellmer's dolls and his work around Die Puppe, comprising the mixed mysteries of femininity, childhood and sexuality. In fact, I was very attracted to his work with Georges Bataille and his aesthetics. Then of course, because of our fascination with Japanese civilization and our label Kamisori, the Japanese ningyo dolls and cyborg culture (we worked together with Yann Minh) were grafted on our themes generally. However, we didn't have Die Form in mind.
Today, after a Bellmerian orientation (with photos by Gilles Berquet) and more cyborgish (think Reed W 13), Die Puppe finally returned to the spirit of Lewis Carroll's Alice, which becomes obvious if you take a look at the most sublime pictures taken by Jonathan Abbou.

THE DOSE: How would you grab the essence of Die Puppe for a deaf person - what art objects, books, moods and films define its entity?

UshR: There's a song called *Deaf Boy* on our album *La Reine des Mouches* and the text alone can illuminate the essence of our project's particular perspective: strange situations, the corruption of the sensual body, the updated unconscious, etc. As for the objects: Die Puppe would obviously be an eroticized or strange doll, Carroll's Alice in Wonderland or a book by Murakami Ryu, the photographs of Jonathan Abbou, Frederic Fontenoy or Sarah Moon, David Lynch's Blue Velvet or The Element of Crime by Lars von Trier.. anything by Tim Burton.. paintings by Mark Ryden or Victor Brauner, etc.

THE DOSE: How would you describe the French underground music scene at the moment? Who would you highlight as the best up-and-coming musicians and artists in the scene?

UshR: In fact, the French scene consists of many small groups between which there are no true joints of connection. Playing in France is complicated, especially if one wants to be properly paid. There are less venues and if one is not really known, the organizers pay very little, often only the compensation. The distribution and the lack of proper venues is really the weakest point. The highlight is: we have a scene of intense turmoil and a masterful know-how of technology.
It is difficult to give names of artists but I particularly like Urban Song Swing System, Olivia Louvel, Cute Structure Network and Judith Juillerat.

THE DOSE: Tell us about your plans for 2010! Anything to commemorate the Alice rework that appears in the movies in March? (And, how would you direct Carroll's visions if you had the director's chair?)

UshR: For 2010 we have a few gigs with Die Puppe and also Norma Loy - and Kamisori Records will release two new Norma Loy tracks on a limited edition 45". I also have a new formation called Appareil, we gonna record an album next month and then it'll be released either on Kamisori or on Tourette Records in Houston, Texas.
There's also an album that I prepare in collaboration with Dr. Nomized, a very prolific artist who's into electroacoustic and electronic music.
As for Burton's Alice I am very thrilled to see it but I only think about projects that I'm about to work on, so I have no particular ideas associated with Alice, I don't have the time for that!

THE DOSE: What's the feedback on your latest release? Are you planning any more collabs or remix works, any remix compétitions ?

UshR: Our latest release, *A Doll's House*, was released in January 2010 and has excellent reviews in D-Side, Elegy, Magma, Obskure, Gothtronic and other places. This is certainly the album that has the best reviews and that's best liked by the listeners out there. This album has been mastered by my friend in Japan Sunao Inami.
I personally have a project with more industrial with Sunao but it will be done next year. I have to do a show in Berlin with Anarchic Chic, it will rip!

THE DOSE: What's the ideal movie in which Die Puppe could appear in a soundtrack? Do you have any work in the pipelines working on movies, perhaps?





La Reine Des Mouches (2006) on Kamisori Records



Wonderland (2007) on Kamisori Records



A Doll's House (2008) on Kamisori Records



UshR: I have already recorded the soundtrack of a movie done by a friend but nothing serious. I would love to do the soundtrack of any film that's likely to please me, without any distinction. If you make a film, I do the soundtrack, no problemo.

THE DOSE: You previously said that your first album back in 2004 missed a distribution worthy of the name to take off but that's a recurring problem in France - did things change?

UshR: We're distributed through Seasons of Mist since La Reine Des Mouches. Things have changed for us since then. At this point album sales crumble a bit in general, ours are stable but you don't get rich this way.

THE DOSE: Thanks so much for the interview, Is There Anything you'd like to add? Do you have any messages for the readers?

UshR: I love Hungary, we've already played in Budapest and the people were wonderful. I sincerely hope to return one way or another. «

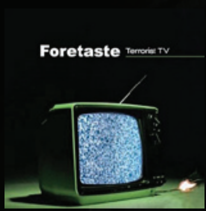
› interview: damage › photos & images: Mr. O., Die Puppe

FORETASTE





Beautiful Creatures (2005) on BOREDOMproduct



Terrorist TV (2008) on BOREDOMproduct



Beautiful Creatures EP (2009) on BOREDOMproduct

› interview: damage › photos & images: STV

You'll see it in our reviews but to put this really into your heads, Foretaste is by far the best French synthpop outfit and their latest album Terrorist TV is one of the best albums of the genre we've heard in long years. Foretaste is love at first sight and love at first hearing. And this is not French sentimentalism, this is pure observation.

> **THE DOSE: Terrorist TV was released one and a half year ago, followed only by digital singles. What do you have planned for 2010 in terms of remixes and videos - or can we even expect the third album?**

Sylvie: Working on a third album became our priority. We recorded seven new tracks but a lot of work remains.

Pierre: I'm working on a few remixes for other bands, and we had to redefine our livesets. We want to take our time to release the third album, we're expecting it to be released at the end of the year or in 2011.

> **THE DOSE: How has your creative workflow changed between the two albums and since Terrorist TV? What kind of conceptual changes can we expect from the third album, do you plan to go "less is more"? Is it a conceptual thing that you do not include remixes on the albums, or do you believe remixes belong to compilations or singles?**

Sylvie: We like the concept of a concept… Terrorist TV was a good one to us, now we only have to figure out a new one!

Pierre: Every project I do, I purposefully try to change the process in some way. I find it artistically stimulating to work differently every time.

> THE DOSE: **Are physical releases still important or would you just forget about them to work on digital platforms from now on? Financially do physical CDs still count on the label/band paychecks?**

Pierre: Yes, physical releases are still very important to us, for now we can not imagine an album without CD. But in the future we will release mp3 singles for every release of ours.

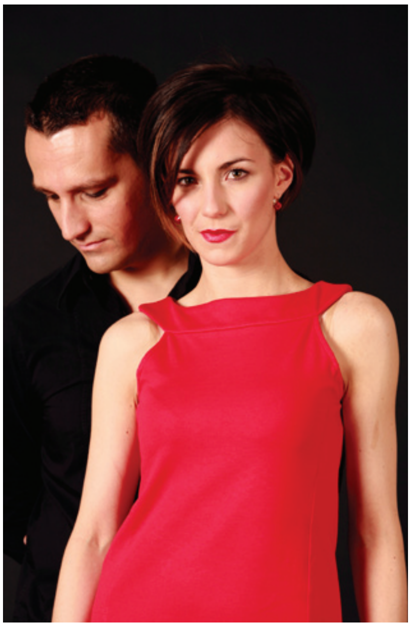
> THE DOSE: **How do you feel about the current state of underground electronic music scene in general?**

Sylvie: We have some very good bands here in France, but to be honest it's not very easy to emerge when you make electronic synthpop and not dance music. That's why we like to play in Belgium and Germany.

Pierre: I think that underground music must stay underground… If one day we want to be rich and famous then we'll make commercial music. In France it's not so bad but like in every country it' s hard to live with your royalites…

> THE DOSE: **How did you come to work with BOREDOMproduct? They're a small label, can you fulfill your potential with them? Do you have any remixes, collaborations, fests planned with labelmates?**





Pierre: Yes it's a small label but we are all working in the same direction, that's very important, it has no price! I'm sure there is no other label we can work with in France.

Sylvie: We are very close to our labelmates, for exemple JB from DEKAD is playing keyboard on stage with us on every date. We are also talking about some collaborations in the future.

> THE DOSE: **What feedback do you get from the synthpop crowd? Do you think Foretaste could be more successful with the same songs and methods if you lived and made music in the 80's?**

Sylvie: Well we are not famous but…. We have some good reviews, some fans, and most of the time people say we have some very good songs!
Pierre: It's a very interesting question… Probably yes because our production is much better than it was in the 80's!

> THE DOSE: **Could you tell us about the studio and equipment you're using? The biggest analogue favourites, the synth and effect wishlists, stuff you love experimenting on, etc.?**

Pierre: In the studio we have many old synths like : Moog The Source, Roland Juno 106, Roland MKS50, we do like the analogue sound but we also have some digital gear. It's necessary for me to mix analog and digital sounds in the same song. Since 2 or 3 years I can see that some brands are selling some new real analogue machines. My favorite synth is probably the Mopho from Dave Smith Instruments and would like to try a new one from Doepfer, the Dark Energy.

> THE DOSE: **Thank you so much for the interview! Do you have any messages for the Foretaste fans? Anything else you'd love to mention?**

Foretaste: Be patient - we will come back with a very powerful album! «



Miss Kittin

DIY is way to go, says Miss Kittin and we can hardly disapprove. We talked to the wondrous DJ whose co-prod album with her fellow musician The Hacker last year gloriously revamped everything we thought about how the retro techno sound feels like today. She might not be living in the future, but with her, we so gladly remain in the present.

> THE DOSE: **Hey there and thank you for taking the time to talk to us! First of all: what's up ahead in 2010 that makes you excited, any festival/party that looks super promising, any new studio gear that's just waiting to be tried out?**

Miss Kittin: I just take it easy this year. I am trying not to get submerged by work or projects to have as much free time as I can after the busy live tour experience with The Hacker. I am back behind the decks with special guests, playing all night, swapping every hour, that's the concept of my Parisian parties called "Republique" I am now exporting. Otherwise I making music at home, having lots of fun with my 2 Kaossilator from Korg. Very cheap toys with excellent sounds.

> THE DOSE: **What's the new zeitgeist? Where is, in your opinion, the next global "wow" thing or phenomenon?**

Miss Kittin: I don't know, I never ask myself that kind of questions. Now, house music is back, I am sure we'll be tired of it within a year, but it's good to have a change.

> THE DOSE: **If you had to choose one classical/avantgarde composer you'd love to do live work with, who would that be? Do you listen to classical stuff? Does classical music and its structures inspire you in any way?**

Miss Kittin: Hmmm... All the classical composers I like are dead... I would probably chose a movie soundtrack composer like Lalo Shiffrin, Ennio Morricone, John Barry, or even better, John Williams who wrote Star Wars' theme! I know it's not a very original choice and not very avant-garde but I like the orchestrations of movies linked with emotions on pictures. More avant-garde than it seems!

> THE DOSE: **Tell us about the very first childhood music memory that you had!**

Miss Kittin: My Dad singing me with a guitar a French folk song, and playing some Beatles songs.





> **THE DOSE: What are your thoughts about this technology, what kind of expectations would you have? How would you imagine the same technology used for DJ sets or lives?**

Miss Kittin: I am not interested in technology, I am always too slow for that. I only moved to Serato 2 or 3 years ago! It goes too fast for me. Of course as I am not so comfortable with new technologies, it would be easy to have a cable from my mind to a computer, but it can't be that easy. Learning and resolving problems is so important in the process of creating.

> **THE DOSE: Who would be an instrumental/jazz or even folk musician you would love to work with?**

Miss Kittin: Miles Davis but he is dead. Quincy Jones would be amazing!

> **THE DOSE: Previously I talked to Alec Empire who said short movies and films are the new clips and traditional music videos are a dying race. How do you see the evolution/fusion of music and film?**

Miss Kittin: There's no money, musicians hardly live from record sales so we have to go back to DIY. Videos with your mobile phone or camera, at least today. I try to live in present time so all questions about the future, I can't answer.

> **THE DOSE: How much of a visual person are you, what kind of visual stimuli inspire your most?**

Miss Kittin: Anything. I observe a lot. I walk every day in Paris so everything I see is an inspiration. I take time to look at things, simple things. To keep an open eye on the beauty of the world is the best stimuli you can get. But for that you need free time, and get away from night life.

> **THE DOSE: What can we expect from you in 2010 in terms of studio albums, maxis, etc.? Any plans to tread the iPhone path with special apps, RjDj scenes, rhythm games, remix compos, etc.?**

Miss Kittin: Maybe a compilation of duets.

> **THE DOSE: As this is a Paris special issue, I will have to ask: what are your favourite places, pubs, bookstores, shops or any other places in the city that bear a special importance to you?**

Miss Kittin: To walk on the river sides. Stop in any café, have a little expresso, is the best way to enjoy Paris. As for shopping, check Marais in the 3rd district, plenty of small boutiques and vintage shops, the Beaubourg Museum for nice art books and biographies. Also check Café de Flore, in the 6th district: to live the real romantic literature feeling where Simone de Beauvoir and Jean-Paul Sartre used to go every day. Great wines! «





I Com (2004)
on NovaMute



Batbox (2007)
on Nobody's Bizzness



Two (2009)
- with The Hacker
on Nobody's Bizzness

› interview: damage › photos & images: Marc Zaffuto, Miss Kittin

scan X



A mogul of the French mechanic underground, Stéphane Dri a.k.a. SCAN X has always been a precious pressure point near the heart of all techno fans. When he drops his beats, they're all black, blue and neon white and his minimal is galaxy standard for making all lifeforms to move. Even with his new album in the works, he spared some time to share his views with us.

> THE DOSE: **Hey there Stéphane! First of all, thanks a lot for taking the time to answer all our questions in your hectic schedule. How have your shows gone with Laurent?**

Stéphane: You're welcome. The tour with Laurent is going very well indeed. To me it was a brand new experience, as I've been touring and playing alone since 1993. So be part of a "band" was something new and really excting beside the fact that Laurent is a very good friend of mine, I really have a lot of pleasure of this tour. And before Laurent had to manage alone all the electronic side of his music, I think now, beacuse we're two people on the machine, the balance beetween electronic and acoustic in his show is much better.

> THE DOSE: **In one of your previous interviews you referred to something modern psychologists refer to as the "flow", both in relation to working in the studio and doing Tai Jitsu. How does that work out on stage? Do you have any special methods, techniques or rituals before going on stage that are helpful?**

Stéphane: Well, I think I was more thinking about the process when creating music in studio than being on stage. I think when I started making music 17 years ago I was more in a state of mind of controlling everything of the creation process... Nowadays I think I'm more looking about the fact to be surprised by technology, to find an accident... Maybe to go where I'm not supposed to go... I don't have any special methods, techniques or rituals before going on stage except maybe a good glass of wine...

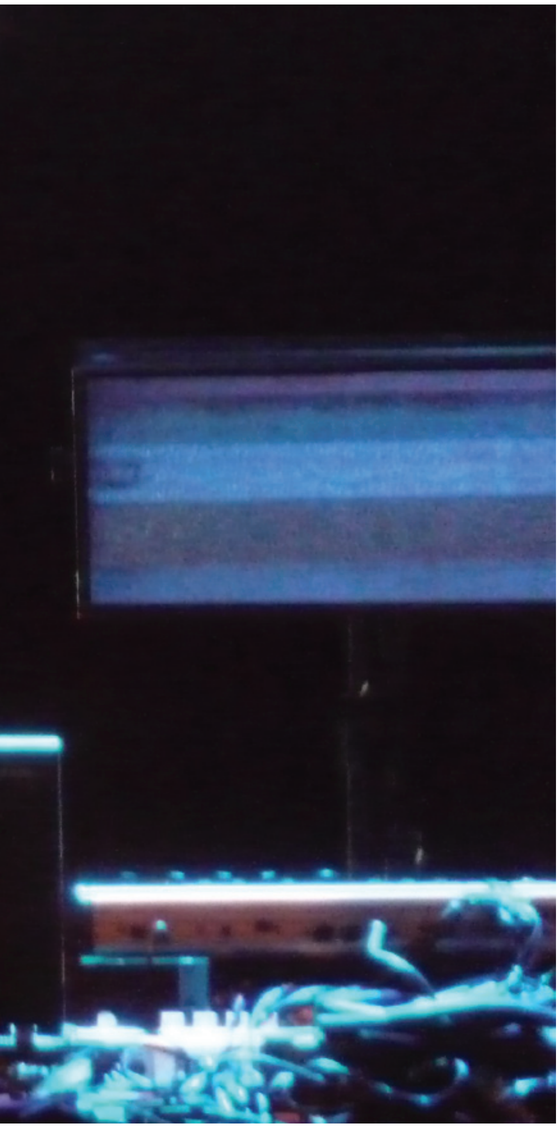
> THE DOSE: **Tell us about your live battles with The Youngsters, what setup do you usually do and what's the greatest challenge for that particular team ?**

Stéphane: The main challenge was to prove that it was more than two live acts playing together and mixed like two records. During the last gigs we've done, it was more like a jam where there was a lot of flexibility, so nothing was prepared and it was never the same show. The setup was really easy, it was the two live act synchronised together by MIDI, and Gil from the Youngsters was mixing them like two records in a DJ mixer, with some other effects.

> THE DOSE: **If you had to choose one classical/avantgarde composer you'd love to do live work with, who would that be? Do you listen to classical stuff? Does classical music and its structures inspire you in any way?**

Stéphane: Yes, I like to listen to classical stuff, even if I'm more into electronic music, I like to listen to other styles as if it's good there's always something to understand or to enjoy. Maybe country music is the only music I can't bear (lol). I don't have any names to mention as when I go in studio with someone else it is first for human affinity...But a good idea (especially when you put the music in its context) in music can of course inspire me...





> **THE DOSE: How close are you to working on a new album, is the time ripe yet? Can we expect any soundtracks, movie or game contributions this year ?**

Stéphane: I am currently working with Laurent and Ben (his keyboards player) to write the soundtrack for the Bolchoï Theatre...As soon this is done, I come back to my album (I already have some tracks finished...)

> **THE DOSE: Are there any directors to whom you'd give any of your albums to make a film around it? Which are the most powerful visual stimuli that inspire you ?**

Stéphane: If a director has used of one my album to make a film around, I don't know it yet ...Well, I'm a huge fan for example of Stanley Kubrick, as every film was different, every film really strong in his genre and a lot of innovations in everyone...

> **THE DOSE: Tell us about the very first childhood music memory that you had!**

Stéphane: Maybe the "boom, boom" of the heart of my mom when I was in her womb...

> **THE DOSE: What was your most favourite and the most surprising/extreme sound sample that you ever used ?**

Stéphane: You know what in 17 years releasing music, I've never used sound sample from someone else music! Except one time : a sample of 1 minute of *Blade Runner* in a track called *Black Moon* of my first album *Chroma*.

> **THE DOSE: Music production softwares have been slowly evolving and one of the newest trends (very far ahead) would be a neural interface: you plug your brain into the machine and it starts putting out music the way you imagine it. What are your thoughts about this technology, what kind of expectations would you have? Do you think you could still think in loops and samples?**

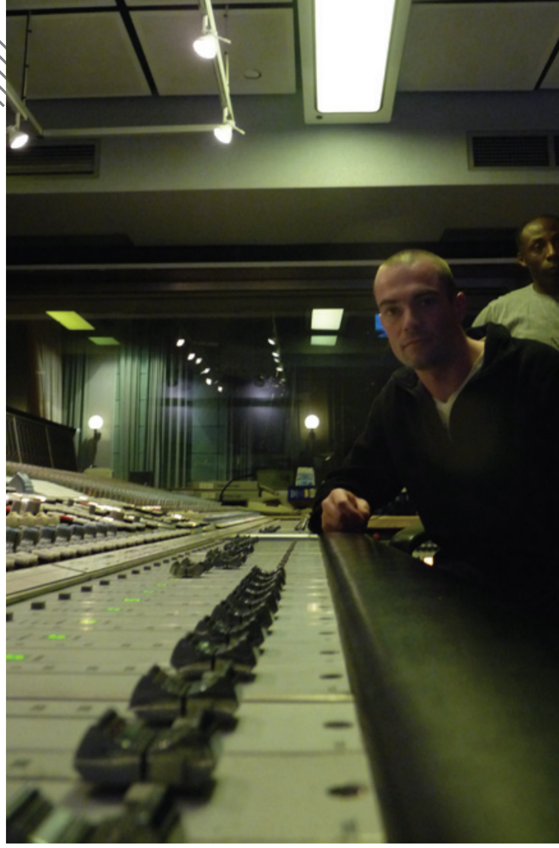
Stéphane: You know you have very powerful software nowadays using loops and samples... As for software, I think it was a major step bringing new tools for music creation but at the same time it became easier to create music... so once again it's not about the tool you use but more about the way you use it. Neural interfaces would be really interesting... as the only thing that did not really change in 20 years is the mouse and the keyboards...

> **THE DOSE: Music videos - do you think it's still a viable genre? How come you haven't released one in many years ?**

Stéphane: Music videos can be still a viable genre for promotion, like on YouTube but at the same time it is really difficult for a label to spend money on music videos that won't be play on TV because the music is not commercial stuff...

> **THE DOSE: Tell us abour your relation to vocal samples - or more like, their apparent lack! What is the characteristic that excludes them from your tracks?**

Stéphane: It is not true, I've been working with a singer for a track called *Sure Thing* released on the



Megasoft Office 2007 on F Communication... on my next album there will be some vocals as well!

> **THE DOSE: You have to gather a cultural introduction package for another civilization - no language, visuals, music/sound effects, tastes and smells only.**

Stéphane: Maybe I would put into that package the "Vitruvian Man" from Da Vinci, a diamond, a book and an album...But don't ask me which one... it's to hard to chose only one...So this would be the best of the man and the perfection that can be produced by this planet...

> **THE DOSE: What are the 3 best moments in the life of the French techno scene ?**

Stéphane: Maybe the start of FNAC music, one of the first label that start to promote electronic underground dance music, the victory of Laurent at the "Victoires de la musique" and maybe the first Techno Parade in Paris...As it was a tough job and really hard sometimes for this music to find its place in this world...

> **THE DOSE: Thank you so much for the interview! Anything you'd like to add, any messages for our readers ?**

Stéphane: Thanks !!! «



Chroma (1996) on F Communications



How To Make the Unpredictable Necessary? (2003) on F Communications



Midnight EP (2008) on Skryptöm Records

Flow and the art of PK



I start talking psychology. You flip the page. Simple equation. You miss out on a few good minutes of mindbending. Grow old. Have kids. Fat ones like you. With an accent coming from a dustbin or a frying pan or an iPad that doesn't even talk. Then you die. Without ever being happy. Read this article and then go out and remember what Hungarian positive psychologist Mihály Csíkszentmihályi has to say about the most kick-ass mindset of all: the flow. The flow is immersion, motivation and focus all in one and when you mudball all these together into a working concoction and drink it, you will become a bullet. A typewriter. A champion. You will enjoy what you do and you will become one with your task. You think this is new age crap? Nah. You just proved you haven't done shit in your life properly and you're sad and boring. Now go and change it and make rock.

Flow is focused motivation. If you play an instrument and practice a lot, you know how time can fly by. You start typing an article and at times, words just seem to peel themselves off your fingers. You practice a tai chi form and it's damn hard to master but it's so good that you only realize you've been doing it for thirteen hours after your bladder's gotten so heavy it probably has a name and an IP address of its own. You're making the Tour Eiffel out of matches. Nothing else counts, no phone calls, zombie pandemic outbreaks or hysteric girlfriends. The matches, the process of construction, the crystal clear image of the matchstick tower, that's what is important. Focusing on the task at hand. Absorbed, you change into an extension of the problem tailored to solve itself. And this is nothing new. What Csíkszentmihályi's has been offering you in his books is ages old. Buddhists call this focused state mindfulness. Yogis talk about *ekagrata*. Although bits and pieces in details and definitions vary, we are basically touching on the same principles of action awareness, concentration, a sense of control and a sense of inner reward. Add to this a physical, unbroken chain of movements and voilá, you have reached an art of discipline where your mind and body is kept in constant action and reaction. You have reached parkour.

Parkour, PK, *l'art du déplacement* is an art practiced with what passers-by regard as obstacles. Walls. Rails. Buildings. Blocks of concrete. As a *traceur* (or *traceuse*!), a practitioner of PK, you don't see obstacles. You see possibilities to swing, vault, jump, pass and climb. Or even YouTube. Parkour is also a metaphor, as any PK expert will tell us - the way you adapt to overcome physical obstacles will help you to overcome emotional or mental obsctacles and blocks as well. I have a story about this. I remember my first kung fu lesson. I was young and I wanted to break things. Big and heavy things. In a very stylish manner. Our instructor, having seen so many young people wanting to break things, asked us about the most important thing behind kung fu, the essence. Technique? Strength? Chi? Totem animals? Becoming a Buddhist? None of that, he said. Determination and boldness. To know what you really want and to be aware of what you are capable of. And then, to do it without hesitation. At the end of the day, parkour is very similar: action without hesitation. And there is always a workaround, things can always be climbed, jumped over, or even walked around before going at them with half a bottle of Jack Daniels and a truck. You lose momentum, you're lost Think about that for a while. PK is mental childhood in the sense that you don't believe in blocks. When you believe in blocks, *no-do-can't-dos* and your lack of ability, when you start to believe in fear and let fear grow over you, you get tense, old and bitter. Parkour helps you stay young. In more ways you can imagine at first.

WHAT TO WATCH

Parkour is pretty much a viral sport (like salvia's a viral drug, researchers tend to go to YouTube for source material instead of lab tests), so your first contact with parkour will most probably be on a video sharing site, getting lost in the hundred thousand different showreels of PK/freerunner gods like Damien Walters, Chase Armitage, Ryan Doyle, Scott Jackson, Tim Shieff, Daniel Ilbaca or Oleg Vorslav. Either that or one of Besson's PK movies - with David Belle in the *Banlieue 13* flics or the parkour founder group *Yamakasi* sans Belle (and Sébastien Foucan) in the self-titled films. Look out: these have a hard middle finger at death and gravity. (Much like having an adrenaline rush at some unreal testosteronal action fu and deciding that taking on an army will be a pastime and then the best you end up with is doing push-ups for a week.) Reality checks are never easy and you'll constantly be reminded of all the ardour and sweat by the real traceurs such as Foucan, Jerome Ben Aoues or Stephane Vigroux in documentaries by Mike Christie (*Jump Britain*, *Jump London*) or Julie Angel (*To Trace*, *To Draw* or *The Monkey's Back* which is also available on YouTube). Parkourgenerations.com has few DVDs for sale but a huge assortment of videos from documentaries to short clips, very entertaining and educative. Even MTV decided to sink its teeth into PK and started a series called Ultimate Parkour Challenge featuring some major traceurs in a series of contests (which is strange, as PK is regarded to be a very non-competitive way of sports, see how organizing such events led to outrage in the case of Urban Freeflow, for example). You'll come across thousands of references to *Casino Royale*, *Cop Out* or *Breaking or Entering*, so focus on the underdogs as well - *Le Parkour* by VFS's Eric Morrison might give some good ideas to newbies. If you're adventurous, you could try parkour snippets from Bollywood movies like *Singh is Kinng*, *Krrish* or *Chandni Chowk to China*. And before you'd ask, there is a movie mixing kung fu and parkour - it's the brainchild of Yang Ziheng under the working title of *Parkour Talent* and the project is aided by Besson. Who else. (Oh and if we're talking about India and China, check *Aris and the Art of Parkour Bhangra-Fu* - that's a weird but still nicely done short with some minutes of parkour and martial arts.)

PARKOUR or FREERUNNING?

Oh. On the mighty interwebs you'll find people who'll claim the two concepts are different, whereas others will say these mean the same thing. According to Wikipedia, freerunning was coined during the filming of Jump London and it's only a translation of parkour to the English collective subconscious that repels anything French if it doesn't have to do with mindless snobbery.

I GET IT. WHERE DO I GO NOW?

We'd say start with Parkour Generations, the caféhouse of first and second generation traceurs, the sheer amount of videos you'll find there are amazing. And you have resources and people to talk to, obviously, but you people always want rooftop achievements, ninja badges and women, so you'll go for the videos. For France-related infos, we'd recommend parkour.net, parkourfrance.com and parkour.meetup.com/cities/fr - and we'd also recommend you to check out parkour-spot.com. And you'll go hunting on YouTube, obviously. For the couch potatos or those down with injuries, have a rendezvous with Faith, the heartbraking traceuse of Mirror's Edge, the best parkour game in the world yet, developed by EA Digital Illusions CE (DICE) and published by Electronic Arts. «



› text: damage › photos & images: [parkour] Brooke Whatnall / Shutterstock.com [screenshot] EA Digital Illusions Creative Entertainment AB

NETLABELS

TEN FLAVOURS OF THE UNDERGROUND

Netlabels, now more like the new second-hand indie record stores off Main Road than they had ever been. You stumble upon them under obscure constellations - only certain angles in certain alleys at certain hours of the day can transport you there. The dakka-dakka of flipping through CD covers, the instant family holy archivist-activist Finn behind the counter who will drive you to the obscure loots of fun is overflowing here. Gear up, dive deep.

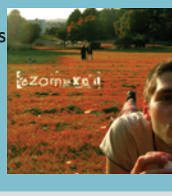
EDENSONIC

[web] www.edensonic.com
[style] *techno/minimal*
Like: Strial, Atesh_K, Kev, Nick Wilson, Tioneb, Ivan Shoukhtin, Henri Puolitaival
A touch of metallic aftershave with an eye-scorching sonic white edge. Memories of the K7 compilations of oldschool CG.
Detroit minimal and dust fractals that always settle as young and lascivious in the strobelights. Speeding down the highways near anything that looks like Ghost in the Shell or even the oily-chirpy smell of tachikomas in it. Warm, geometrical club techno at its best.



BEDROOM RESEARCH

[web] www.bedroomresearch.com
[style] *electronica/glitch/IDM*
Like: Czarnekci, Alfredtoc, TEP, Clytem Scanning, Mormo, Himuro, Orange Zebre
Creative tension is a blade and it's a vivid FM radio with puffs of hallucinogenic squarewaves. Electronica from the land of orange dwarves on stilts and aftertouches of Chicks on Speed, Fennesz and a jukebox that got built but was never turned off. Surprisingly shocking and tense with some occasional aetheric blue and tranquil streaks.



ABYSSA

[web] abyssa.netlabel.free.fr
[style] *ambient/noise/electronica*
Like: 2methylbulbe1ol, Roswell Conspiracy, Porzellan, MPHM
If Bedroom Research is vivid, Abyssa, nomen est gloriously omen, is a Cthulhu office pit with staccato gaslamps and an office lady that walks and stalks but never sits, her route green and slimy. Apt soundtracks for the occassional dark days. For a definitely juicy bit, grab Y024, Le Mouvement de la Jeunesse Electronique with extra flavours by artists like Kontak, Le Diktat, HIV+ or Punish Yourself!

RODOID

[web] www.rodoid.org
[style] *minimal*
Like: Choenyi, Equipo, Trigerfinger, CK Two
Water and earth, without mud, stories of underground travels in mechanical caterpillar transports playing mechanical caterpillar beats. The Rodoid techno sounds deep and feels like Korean and Polish science fiction, the kind with the weird hats and the taint of hallucinations about being busy and content after the end of the world. Sometimes surpasses the denseness of Japanese warehouse minimal.



VAULT 106

[web] vault106.tuxfamily.org
[style] *electro/industrial/experimental*
Like: Fost, Inertia, Hooterz Unit, Kapt'n Flow, T.H.A.F.S., Stolearm, Ritual of Substances, Follow Me Not, M.Nomized
Witty, gritty and tasting like high-heel shoes on cocaine floors, Vault 106 has a diverse selection of French experimentalism from pure noise to punkish drumbeat hatred with subtle touches of breaks, allusions of Gothic/neofolk guitars, even some oldschool splatter-industrial. If you're a rivethead, sacrifice some quality time for these releases.



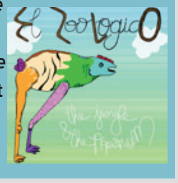
MEKKANIKAL

[web] www.mekkanikal.com
[style] *electro/industrial/experimental*
Like: Stolearm, Dolls of Pain, Operation of the Sun
While Vault 106 is more album-oriented, Mekkanikal's special treatment is "compilation with a reference" - tribute compilations to id Software's Doom, Twin Peaks, Hellraiser or Jean-Claude Van Damme are one of their kind, listing the legion of angry, clanking footsoliders of the French underground. IDDQD and IDKFA has never tasted better, believe me.

INSUBORDINATIONS
[web] www.insubordinations.net
[style] *freejazz/improv/drone*
Like: Plaistow, Potlatch, Machinegun, Hargreaves/Noyes/Duplant, Gianni Lenoci & THPIO, EKYU... all of them!
Welcome to the mind of Papa S. Thompson, thick with the hatred against safari heat, time, space, order, people, construction and horses. There is no fantasy filthier than your own imagination set loose on the kin of free jazz and Insubordinations supplies all these fantasies with jazz that tastes like the morbid sensation of licking hot lead and loving it. Terror EBM has never been weird or unearthly music. Free jazz has always been like that. Especially recommended for *those* days.



PETITE&JOLIE
[web] www.petitejolie.com
[style] *8bit/experimental/ambient*
Like: PAM, Kaneel, El Zoológico
Katamari ambient on a field trip, just like the old DMT days with Master Terence McKenna and his entourage of constantly morphing elf face superbeings.
Petite & Jolie might come as a surprise to many, but glance behind cuteness and pinkorama, it has one of the strangest and most unique piece of glamour ambient, straight from the pumping geek hearts.



LIBRE COMME LAIR
[web] www.lclweb.org
[style] *dub/dubstep*
Like: Metastaz, Volatil, Arrogalla, Volfoniq
Remember Maelcum and Marcus Garvey and the Zionite dub? This is it, this is IT. The gargling, warbling, spaced out basslines that stand tall against Babylon and everything you can imagine docking your spaceship to for five hours straight, this is it. You were surprised to find dub here? Yeah, so were we, but firstly, since Neuromancer has it, it's not a sin and secondly, we checked out a few sources and if you want decent dub, this is it.



DA! HEARD IT RECORDS
[web] www.daheardit-records.net
[style] *8bit/chiptune*
Like: Pocketmaster, Goto80, Vicnet, Computer Truck
Love gourmandery for lovers of lo fi, electropunk and 8bit, more bouncy and tongue-in-cheek than Petite & Jolie - good for a decent lick of pixellated mushrooms and seeing how the world consequently crumbles into miniature and awfully happy musical note cubes. This is thick, orthodox and shameless evocation of the eighties. You so do not want to miss this.



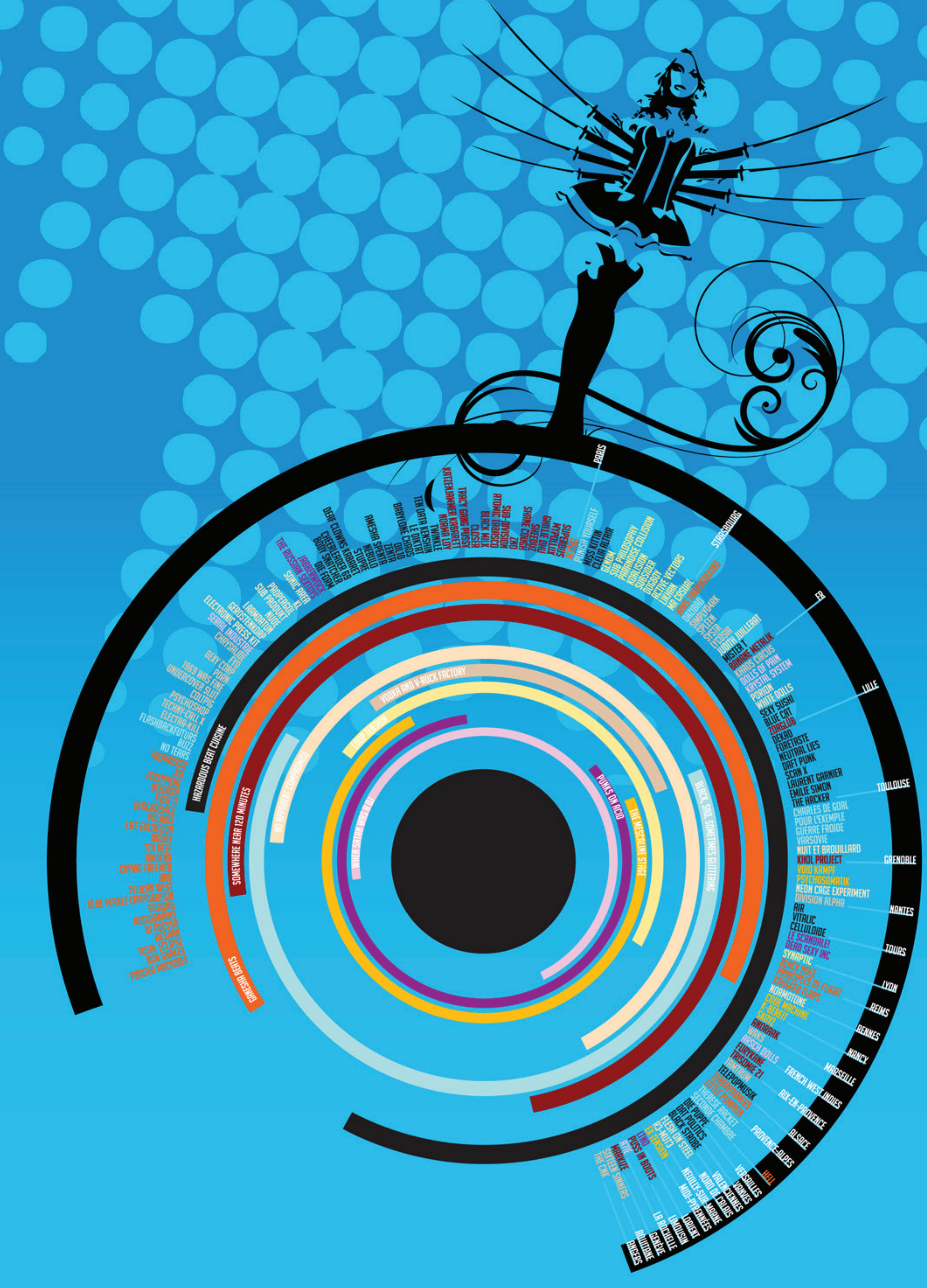


› text: damage › photos & images: [speakers] esboeldijk / Shutterstock.com › covers [edensonic] François Poidevin [bedroom research] Czarnekci [rodoid] mblk [vault 106] STO [insubordinations] Potlatch [petite&jolie] Ludovic Villain [lcl] Mvte [da!heard it records] Nazilla

FERAL CLAWS LOLITA KATANAMAID IS THE NEW BLACK

UNDER HER BANNER OF WOUNDS, VODKA AND JUICY LOVE PULP, WE PRESENT YOU A FINE SELECTION OF FRENCH MUSICIANS WE LOVE AND RESPECT. INCOMPLETE AS ANYTHING THRIVING TO GIVE PERSPECTIVE ON AN EVER-CHANGING LANDSCAPE, THIS STRUCTURED PUPIL PORN INFOGRAPHISM FRAMES IT INTO A CRYSTALLIZED BUG OF ITS OWN DIGITAL TULPA LIFE FREQUENCY.
BE OBEDIENT INFORMATION SLUTS, GOOGLE THEM UP AND SUPPORT THE ONES YOU REALLY LIKE.
KEEP THE WARM WEB OF ECOLOGICAL LONGTAIL INTERDEPENCY ALIVE.

› text: damage › **infographics:** Livia Varga


PARIS
STRASBOURG
FR
LILLE
TOULOUSE
GRENOBLE
NANTES
TOURS
LYON
REIMS
RENNES
NANCY
MARSEILLE
FRENCH WEST INDIES
AIX-EN-PROVENCE
ALSACE
PROVENCE-ALPES
HELL
VODKA AND V-ROCK FACTORY
HAZARDOUS BEAT CUISINE
SOMEWHERE NEAR 120 MINUTES
GANESHA BEATS
PUNKS ON ACID
THE MASCULINE STAGE
BLACK, SAD, SOMETIMES GLITTERING
DAFT PUNK
LAURENT GARNIER
EMILIE SIMON
THE HACKER
CHARLES DE GOAL
POUR L'EXEMPLE
GUERRE FROIDE
VARSOVIE
NUIT ET BROUILLARD
KHOL PROJECT
VOID KAMPF
PSYCHOSOMATIK
NEON CAGE EXPERIMENT
DIVISION ALPHA
AIR
VITALIC
CELLULOIDE
LE SCANDALE!
DEAD SEXY INC
SYNAPTIC

theobromine psy lab:
the praline.fr edition

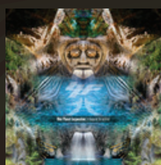
Synesthesia is the key to madness. Aphex Twin, an unrestrained orgy of the senses. Rez and our twisted little culinary guide to French psy trance. And this is culinary in the most literal sense, wading through the top layers of electronic psychedelia with a little help from one of the biggest keys to the female heart: chocolate. Rich gargling basslines and cell-shaking kicks ungranted, fullon, chillout and killer honestly doesn't tell you about subtle differences. Chocolate does, with its chameleon textures ranging from sensuous molten love through a gentle, meaningful touch to, as it turns out, a 150 BPM grin of a rollercoaster on a Saturday night. Open your ears, stick your tongues out!

More playful than the precision-beat clockwork hardliners of Germany, more complex and turbulent than the Italians and probing deeper than Americans could ever dream of, French psytrance steps over the monarchy of Infected Mushroom and she is utterly bored of what others call the mainstream. Her own is a mixture of the classical way with an eye on the joyfully experimental and oldschool synths and samples, a tribal fusion pot way past French house and the rebirth of indietronica. Even though France is not always ready to share her language, you can always touch her soul through her music and it tastes like strawberry love cocaine with electronic blue cheese topping, a heartbreaking mixture of adrenaline and the organically acounstic and there's no need to ask whether it will ever blend. And, at the end of the day, psy is never a platform or way of expression, it's like a state of mind, a universal teleport, swirling the mad dervish dances to a curtain of ecstatic percussions in the sands of Mexico, wading knee-deep in the Caribbean or marching through Berlin in the rising sun, reinterpreting everything that's ever been Techno Viking. So come. We've eaten thousand tunnels into the heart of French psy and they all taste like orgasmic melt cocoa.

Softer pralines, fresh from the seasonal offerings *(Try Bovetti's Chocolat au lait Miel and Riz Soufflé, Thé Earl Grey Fleurs and Fleurs Violette)*
Whenever you need the sweet, easily melting special treats. With touches of liquor and rose petals. **DJ ODESSA** is the Audrey Hepburn of minimal psy, the lady of soft thwumps and cocaine laced with pink powdered love candy: you'd think she's giving birth to aurora borealis music, all soft and easy, but it's very smartly structured, exciting, insidiously rough, wonderful math. No wonder she's full of private party bookings and she's the hottest thing since.. how did Gibson say?... sliced bread. If you need music for traveling, traveling with a hell of a



lot of moving, it's going to be **JAIA** with its selection of silken female vocals, Mayan cacao, jungle rain forests, finetuning you into the right marching speed. A tad soft and a bit "too much" for the hardliners, but pop these Jaia pills before the party, and this chocolate will melt fast, messing your fingers up with swee love. Check them out on June 18th at the Czech brothers, in the Vienna Planetarium on June 19th, July 17th at the New York Desiderata Fest and they also play Moscow's COSMOS on September 5th.. and fall will bring us more moments of bloom in Montréal, Belgium and Mexico. If your psy is best underwater, take **7TH REEF**'s electro-greetings from Guadaloupe, the French West Indies: it's full of divers lost under the coral reefs and it's just that much full of surprises, beware of the powerful basslines it has for you. According to 7th Reef's Benjamin Callard, all the deep-sea-diving, sunray-flickering, waterflow-breaking, subbass-infused West Indies rhythms are best reproduced live.



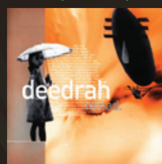
And with lasers. **BLUE PLANET CORPORATION**'s downtempo/ambient/trance triangulation is agressively soft, like fur-lined haircuffs and it's best to be enjoyed in Chora's Den... Commander Shepard could easily start dancing away to this and you couldn't even hold him back with a force-feedback mouse and Neo's sheer force of will. Check them out live on July 10th at Djahan's in France, on July 17th in Moscow's Cosmos and on August 8th at the Ozora party in Hungary.

Plain chocolate for the hardliner party animals *(Try the Michel Cluizel Plantation Vila Gracinda, Noir Grué de Cacao or Plantation Los Ancones)*
85 percent pure black chocolate is not for everyone's taste. Traditionalists will take them willingly in moderate doses. A strong and powerful taste, sometimes enrichened with some chili.





TOTAL ECLIPSE is all about shamanic tales and tribal dances with albino mescaline gods, greatly influenced by Debussy, Prokofiev, Bach, Bartók, Miles Davis... and Jimi Hendrix. It is all chiseled, almost etheric in nature, all notes where they were intended to be, all smartness and all muscle, flowing gently, spiced with acid: the primordial cradle of psy. A headliner name, the real grand cannon, touring Belgium, France, Poland, Mexico and Greece from May to September and remember, Total Eclipse is all about opium-inhaling folksong-chanting sweat-soaked miniskirt Trinitys. Really. **DEEDRAH** is LSD psy made on spaceships, with a sprinkle of Ibiza aftertaste, as if Jean-Michel Jarre had conquered the new world, drawing fractals on the wall



with bear shaped bongs. Energism and constant rejuvenation. Deedrah forms a royal pair with Total Eclipse. A bit softer in nature, **POLARIS** is like melt butter drops in the chocolate, not too much of a boundary breaker, more like laidback introvention and stress release. Plays Thailand and Ibiza in the summer season.

Chocolate with fillings, nuts or fruits, a la Clafouty *(Try Dolfin Chocolat au Lait Hot Masala, Dolfin Chocolat Noir Aux Ecores d'Orange, Chocolat Noir Au Gingembre Frais)*







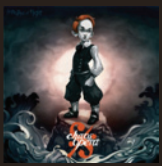






Psy for those who take their sweets with green aniseed or masala, for those who're hungry for something new and decadent, lusting for taste without the unnecessarily direct but satisfactory bite, the experimental and extravagant kind.





THE PRINCIPLES OF FLIGHT sounds like a new wave minimal Beethoven, promoting themselves as nothing less than chaos opera, a remarkably unique subgenre, if you see it that way. Luscious opera experience in a 2010 electro dressing gown? More like Tim Burton and an anime Johnny Depp starting out for a Friday night in their costumes stolen from the set of Alice in Wonderland with a half-conscious Em-ily Strange on their shoulders, making a detour to a Mike Patton gig. Screeches, child cries, metallic thumps and an Addams Family Hammond organ with basslines tailored to turn you on. Just what the doctor ordered, in fact.



POLYPHÉME is more like sheer testosterone boyish energy with godly breaks and the aesthetics of rasping - exactly how rain torrent translates back to psy. And if you are not touched by a multitude of strings, sixty African drummers and a siren screaming in the bowels of a submarine, we don't really know why you're reading this.

Tradition-infused milk chocolate *(Try Café-Tasse, Lait Noisettes, Blanc Café or Lait Orange)*
A comfortable touch of quality and tradition you can always lean on if you need no special treatment.



Jean-Marc Segondy's **XSI** and **BIONIX** and Cédric Dassulle's **TALAMASCA** are like fusion jazz with boundaries fuzzy and blurry, the three forming a full-on triumvirate.

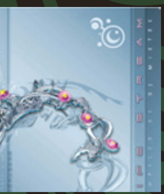
New to astrology? Eat Talamasca's psy introduction to zodiac signs - he is the sweetest chocolate footsoldier of the fullon vibe to come, keep him in your playlist long enough and your blood will sing to you hymns of joy. Cut to another planet and time-travel back to René Laloux's 1982 animated classic *Les maîtres du temps* with giant insects, galactic police and the handiwork of French visual genius Moebius: if anyone would care to release a remake, Bionix would be served on golden plates for the soundtrack and Yula and Jad would hold underground parties in the cargo shed headlined by them, all a bit alien and off-civilization, much like a virtual pinball where everything's shaking, breaking and kept in constant metallic tremor. They have their own underground oyster for the Ministry of Sound, check them out live in Padua, July 19th.

If they are the beam-me-up-Scotty of psy, **BLACK HOLE** is surely the bulldog left to starve for three days straight - scrape out the music and you'll be left with raw thrash power of punk and metal. They pack a meaningful punch of originality within the genre. Animals, things to go bleep and cling in the night and a tetris that's gone stale in the hands of a DJ with the heart of the blackest black.



And **JAWS UNDERGROUND**? That's a real grinder, *nomen est omen*, a mother's womb full of adrenline so much, you'll clear out whole warehouses during just one track. Check them out live, roaring and smashing teeth in Portugal on the 3rd of July. **KRUGGER FLAPS** in this league of mirrorshade Baba Yagas are the daredevils, two unlikely cousins of Fatboy Slim and the genetically spliced grandchildren of Justice, positioning themselves somewhere between progressive house and emotion-laden minimal electro. Discreet touches of disco, electro machine guns, tweaks, thumps and a subtle hommage to Daft Punk.

And if you wanted some real girl power, **LITTLE PUMPKIN** is a lovely female performer among the players, one among those hardliners who rock the most. With a love for Laurent Garnier, Deedrah, Madonna and Michael Jackson, her explicitly broad range of music love produces pure fun (especially with the combination of the troubled female and male voices), a monotonous and dark, Matrixesque ambiance. She is the electrogoth princess of the midnight rave - she's daring and brash and she is adored for all that. Even softer and creamier is **CRYOGENIC** with smooth female vox, harmonic electro organs, no whirring ruckus - a mature lover, you'll need some time for her to undress, but the intimacy is worth all the patience in the world. «







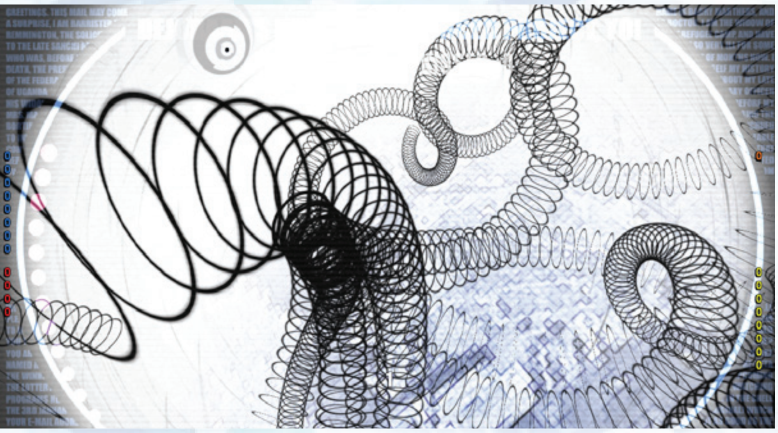


DEJOBAAN GAMES

Parkour might be the new black but BASE-jumping from buildings, harvesting kisses and hugs from enthusiastic onlookers is way more fun, as it turns out from indie game developer Dejobaan Games' latest brain-wrencher AaaaaAAaaaAAAaaAAAAaAAAAA!!! Yes, that's the title. We talked to Dejobaan founder and president Ichiro Lambe about their new music/rhythm game in development, Musorqa, a psychedelic trip of eyecandy and music making.

> THE DOSE: **You're working on your new brainchild that looks and feels like a direct evolution from your previous game Aaaaa. How was Aaaaa received...**

Ichiro: Ah! It absolutely is derived from Aaaaa!, and that's because as a studio, we like to twist and play with what we create to come up with new things. Aaaaa! has been our best critically and commercially received title yet. Metacritic cited us as the 20th best-reviewed PC title of 2009, so we must be doing something right.



> THE DOSE:
> **...and what made you twist that idea into Musorqua?**

Ichiro: Music is awesome! Here's how awesome music is:

[--*-----]
Not Awesome   Awesome

Here's how awesome creating music is:

[--*-----]
Not Awesome   Totally Awesome

You see, we were simply forced to do something with music because it's great. But I didn't want to create something where you were forced to play along with a song that was entirely pre-written. And I didn't want to force you to figure out where each note goes. But wouldn't it be interesting if you could somehow twist tracks together to create your own musical experience?

> THE DOSE: **You mentioned on your blog that you use FL Studio for creating the songs/soundtrack. Why choose FL Studio, what are its best features and what do you miss the most (if anything)?**

Ichiro: I admit it -- I'm in love with FL Studio. It's what I know and am comfortable with, and it's modular and very powerful -- perfect for a small studio such as ours. I think the biggest thing I'd like to see is the addition of physical controls. It'd be nice to be able to tweak a knob or push a slider and get different effects in realtime. That's something that's possible in FL Studio, but we don't have the equipment for it. Yet! (Yet?) Yet!

> THE DOSE:
> **What music genres can we expect when playing the game?**

Ichiro: We're going for a nerdcore/hip hop/electronica theme. Here's our prototype song:

They started working in the factories of George Devol
Quietly stamping out fridges and the Japanese car
Over the decades, designs evolved
To sweeping your floor in a circular avatar

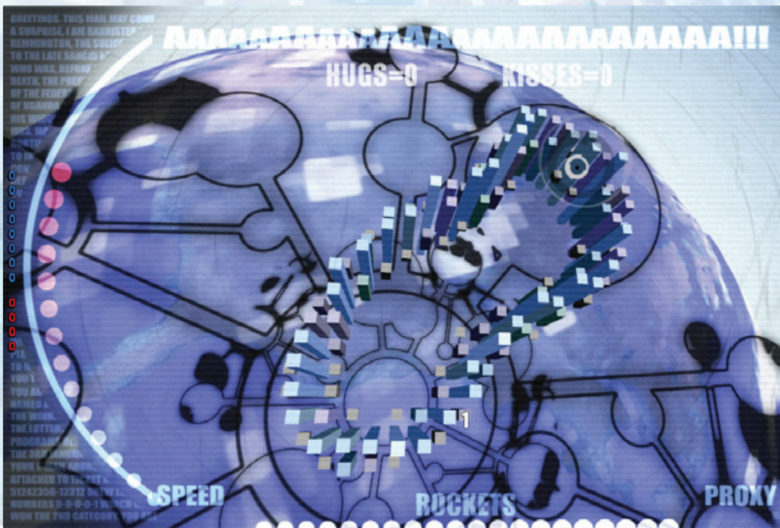
Aerospace and a ton of Double-E
Structural engineering, nanotech, and ECE. Hired a
spikey yellow girl with a bachelor's degree
from Carnegie Mellon University.

Bake a not and an or and and and a nand.
Germanium (32) and silicon's sand,
Keep a bucket of diodes and ICs on hand
Add a layer of software by your command.

This... machine is the best we've wrought.
(It's) designed to learn and it's carefully taught
(Only) something went astray with its neural net
(Now) the biggest of our problems is a Drunken Robot

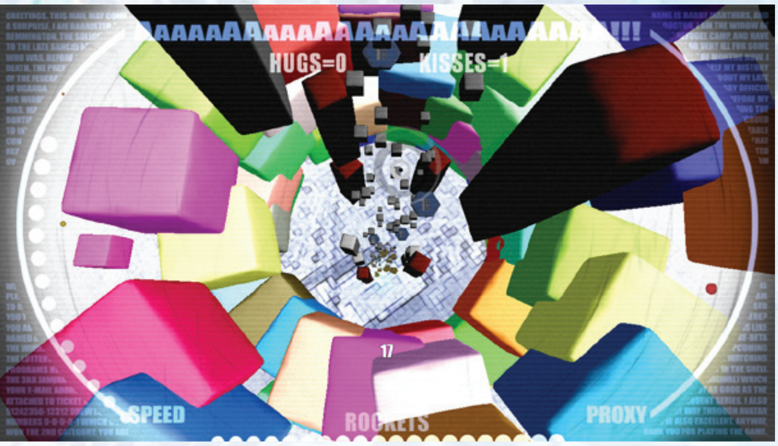
It's D to the R to the Capital P
It stands for Drunken Robot Pornography
Proposed, designed, and built courtesy
of Dejobaan Mechatronic Industries

I don't even know if you have room to print all that. But there it is (used in our one-button experiment here: http://www.youtube.com/watch?v=hd_XI6lkP24).



> THE DOSE: **Are you planning to work with indie/pro musicians on Musorqua? If that's the case, how do you think that would change the game mechanics and to what extent? Can we expect song packs or add-ons from musicians you love listening to or would love to promote?**

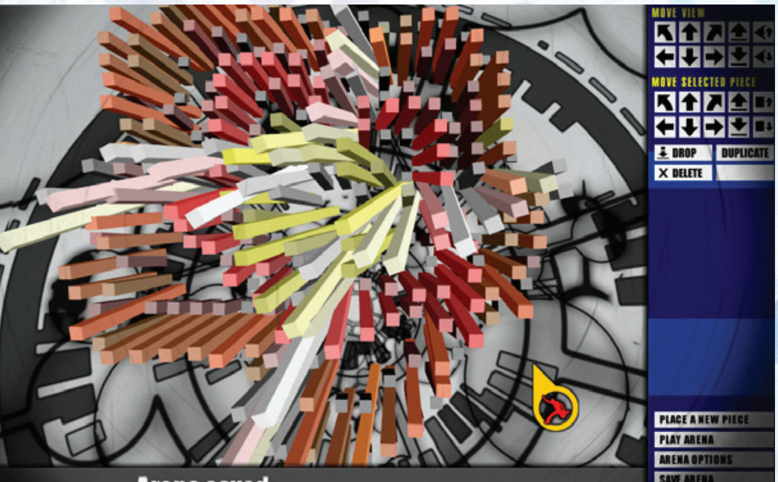
Ichiro: It's something our Strategy guy, Leo, proposed, but we haven't looked into it. I'd love to license the individual raw tracks (vocals, bass lines, etc.) from our favorite artists and have players mix them together.



> THE DOSE: **According to the prototype videos, you're triggering loops/samples by hitting plates/balls. What if you'd go algorhythmic/procedural on the music as well, what problems would that raise?**

Ichiro: Ahh -- that's a tough question! It's all about granularity, and that's what we're investigating. Take an extreme where the player's creating sound by hitting each note. That can create something potentially interesting, but requires a lot of work (which may not be fun) to sound right. The other extreme is where the player's controlling the volume of a completely finished track. It's easier, but much more boring.

The interesting space is in the middle-ground, where some elements are subject to the player's control, but not others. We're trying to bring the granularity down beyond what you see in the earlier Musorqua videos, where all the loops are set. What if some measures or bars were generated on the fly, based on what else is going on? What if the player could create musical flourishes by playing in a certain way?



> THE DOSE: **How about involving the sound of the player or his/her environment to the game itself? Does the player's speed or how (s)he moves actually effect the music or any parameters?**

Ichiro: Exactly -- we could key tempo to speed, or bring in tense strings as the player does something dangerous. In one experimental iteration (TAPtapTAPtapTAP -- http://www.youtube.com/watch?v=hd_XI6lkP24), we tied Aaaaa!'s kisses to the volumes of various loops.

> THE DOSE: **One thing that really interests me is how much does the gameplay support an "endless" or "flow" mode: is the soundtrack based on single tracks (per specific levels) or can you do endless levels with seamless transitions between track elements? (Or can you even use all the loops/samples of all the available songs for the game, can you add your own samples/loops into Musorqua?)**

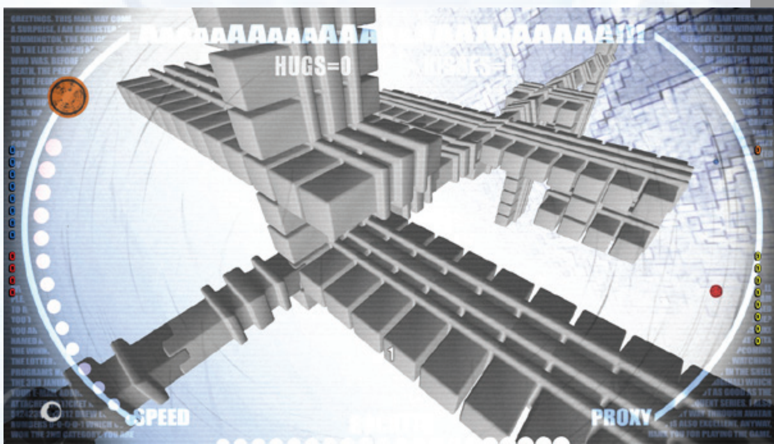
Ichiro: Yes!!! The nice thing about such a thing -- call it an Eternal mode -- is that we could procedurally generate it (and possibly the loops?) and transition through different genres seamlessly. We've talked about allowing players to add their own loops, and I think that'd be the ultimate in music creation through this game, as it'd allow them to experiment a little at a time.

> THE DOSE: **Would you include multiplayer in any way, like on a Surface or Win7 touchscreen devices?**

Ichiro: I'd love to get my hands on these devices! We're currently prototyping an iPhone/iPad version, and it's interesting to play around with different interfaces. Also, I would like to obtain a Surface, and I would like it to be free.

> THE DOSE: **Musorqua, Aaaaa and Inago Rage (and apparently Galaxy Rage) use the same neon aesthetics - ever pondered about doing an (open) virtual world in which players or artists could just hang around and create "stuff", similar to Quel Solaar's Love, for example?**

Ichiro: One as-yet-unannounced prototype is something where players can wrangle sine, cosine, and fractal functions to create their own content. The tagline for this is "Make Math Your Bitch!," and it currently looks like an offshoot of Musorqua (because it is): http://www.flickr.com/photos/86021871@N00/sets/72157623385216189



> THE DOSE: **One other thing that bugs is is The Wonderful End of the World! Our greatest heartache was the relatively low number of levels - can we expect any add-ons, longer levels, editors, etc.?**

Ichiro: Yes! No... Well, maybe. I have to pretend to be evasive here, because I really want to do more with that game, but don't have that nailed down yet.

> THE DOSE: **That's it for now, thanks a lot for taking the time to answer our questions! Do you have anything else to say to our readers?**

Ichiro: Thank you for the interview! Your questions have made me think new and wonderful things about our upcoming game. «



› interview: damage › photos & images: Dejobaan Games



NOHNO / KIBUKA: urban grey is the new black

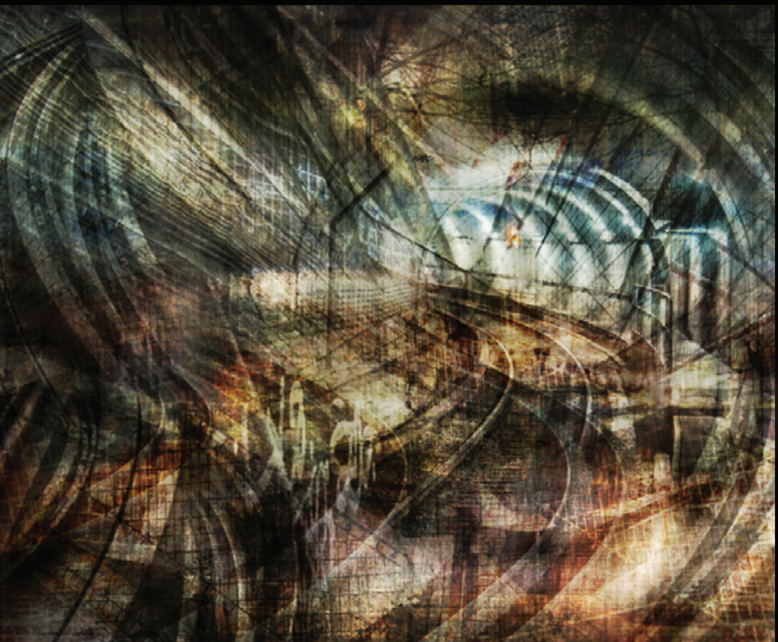
IDM IS MERELY ONE OF THE MANY SOUNDSCAPES THAT DESCRIBE HOW A CITY GROWS, FEELS AND EXPANDS. NOHNO AND KIBUKA, TWO PROJECTS MARKED BY EXPERIMENTAL ELECTRONIC ARTIST DEAN DENNIS (FORMERLY OF CLOCK DVA) HAVE PAINTED SONIC BILLBOARDS OF URBAN DECAY AND DYSTOPIA. AND PROVED THAT GREY IS THE NEW BLACK. SORT OF.

> THE DOSE: **Can you tell us about your career and the progression/evolution of projects from Clock DVA-TAGC to Sector to now Kibuka and Nohno?**

Dean: I'm afraid this will be a long story.
My career started when I was a teenager playing with a funk / jazz funk band, to an often very confused audience of steelworkers. I'd always had a love of jazz, jazz funk & funk but along with Weather Report & Miles Davis I also developed a liking for A Certain Ratio, Devo, Eno, Kraftwerk & Talking Heads. At that time as a black guy who was into that type of music I felt quite isolated.

A friend told me that Clock DVA were auditioning for a bassist to replace Shaun Ward. Obviously the audition went well & I joined the line up: Paul Browse, Adi Newton, John Valentine Carruthers & Nick Sanderson [who had replaced Dave Palmer when he joined ABC]. At that time DVA was signed to Polydor. We recorded *Advantage*: an album that was heavily influenced by mutual interests in Film Noir & Jazz. I remember at that time being immersed in the music of Miles Davis & John Coltrane and films such as *The Third Man*, *A Touch of Evil*, *Lady from Shanghai* and *Night of the Hunter*. We'd be able to quote from films verbatim and more embarrassingly would spend nights in the pub conversing as characters from films. At that time in Sheffield the Anvil Cinema was flourishing with a fantastic programme of Independent, Arthouse, foreign & classic films. I'd spend spare afternoons or evenings watching films such as David Lynch's *Eraserhead*, Jean-Luc Godard's *Un bout de soufflé*, Jean Cocteau's *Orphee* & developing an immense love of Japanese cinema.

After recording *Advantage* we embarked upon a European tour. The personality clashes that had been bubbling for a while boiled over between John & Adi so





we all decided to go separate ways. John became a Banshee: Nick & I joined the Jeffrey Lee Pierce Quartet's Wild Weed Tour. We were away for about a year, recorded the Pink Flamingos EP and consumed a huge amount of alcohol.

After I'd recovered from the Wildweed Tour I joined some of the TAGC activities: recording Big Sex II & Broadcast Test.
In 1987 Clock DVA reformed as a trio: Paul Browse, Adi Newton and myself. We wanted to develop in a new direction using electronics, building upon the processes developed in TAGC. It was during the recording of *Buried Dreams* that I first developed the use of electronics & keyboards in composition & production that has grown over the years. I developed a very strong working relationship with Paul.

After we finished *Buried Dreams*, Paul & I wanted to develop a side project. We were working on a piece called the "the pleasure principle". Perhaps it was a particular frequency we were using, or a kindly desire to save us from a life long association with Gary Numan. Whatever the reason, Adi felt a need to move the computer beyond our reach. From then we were all forced to embrace the "reality principle": removing the computer must have alerted some local thieves since shortly afterwards the whole studio was gone.
There was then was talk of us all moving to Berlin. Paul did but Adi & I stayed in Sheffield. Sometimes I still wonder what would have happened if I'd moved to Berlin. Bob Baker joined Clock DVA. Together we created *Man Amplified.*

At that time I'd invested in a Wal MB4 Midi bass. This used innovative technology developed by Steve Chick, and opened up a whole new world, enabling me to use synths to compose & play through the bass. I still use this as part of the process of composing & recording.

Over the years the music being played in the underground clubs in Sheffield had been changing, warehouse parties had become a regular feature of my nightlife. Influences from Detroit & Chicago were pervasive. High energy along with funk & rare groove music had also been a feature of DJ sets for some time. I guess this all crept into the making of *Man Amplified* & combined with musical interpretation of concept gave the album its more rhythmic character.

In 1992 after recording *Man Amplified* & the release of *Digital Soundtracks* I decided that I needed to move on & try something fresh. I wanted to experiment with the combination of Jazz Techno & the emerging drum & bass. Only problem was I no longer had access to studio equipment.

Uwe Hohn of Dark Vinyl contacted me and offered me a 2 album deal. I started Sector as a solo project & worked with a loose collection of artists including Rob Gordon.
I produced 2 albums. *Industrial Cosmetics* whose theme was influenced by the way old industries & ways of life were being swept away and being replaced by what seemed to be superficial & based upon material consumption. After *Orange* I decided I wanted some time out for study.
I left University in 2000 & was then offered a contract with New York's Shadow Records - sub label of Instinct Records.

Working on *The Yellow Room* was an entirely solo & lonely affair and was a way of exorcising some ghosts & getting stuff out of my system.

After this I spent a long period of reflection. I was not satisfied with the work I'd been making with Sector. In some ways I felt I'd been trying to make music that was expected of me whilst also attempting trying to avoid any musical connections with the work I'd done in the past. I had tried to pare things down & restrict myself too much and had painted myself into a corner.

I decided I'd start a new project: Nohno & coerced Snook into joining me. I wanted to look at developing more complex work that attempted to form some more narrative structure.

Kibuka emerged in 2008 as result of the dynamics of the partnership between Snook & myself. As the collaboration grew we felt the need to start a new musical project that enabled us to explore different concerns & influences with different musical focus.

> THE DOSE: **How do those two projects function, what different mindsets do they require to work on, what separate plans do you have in mind for the future with them (remixes, film scores, etc.)?**

Dean: I work with Snook on both projects and also with animator Lorraine Butler for the Nohno project. Snook & I develop the music together, Snook does the artwork, and Lorraine makes the animations. Snook has also contributed some video material for performance as Nohno. We are all excited by the synergies that are developing between the music the visual elements and ourselves.

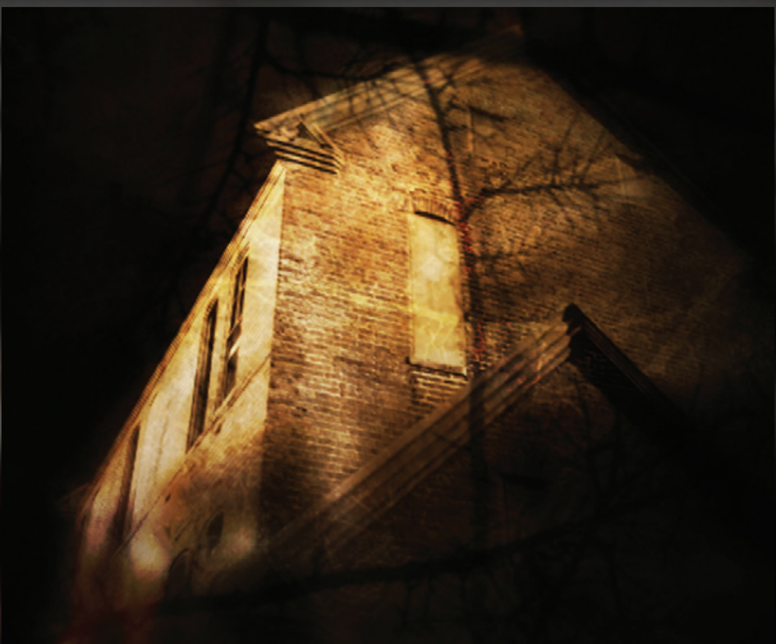
When we conceived Nohno we always intended it to be a multi dimensional project, with a focus beyond music & it's distribution: to include visual art, video and with the aim of exploring the presentation of sound/music in a different context through installations and the presentation of moving art with sound/music. The music & video is the much more global public face of Nohno: so far our sound installation work has been restricted to exhibition in the UK.

We've said it before but I still think it's relevant: the mindset of Kibuka is much more anchored in what could be described as anthropological exploration: with Nohno we are exploring the psychological & inner worlds.

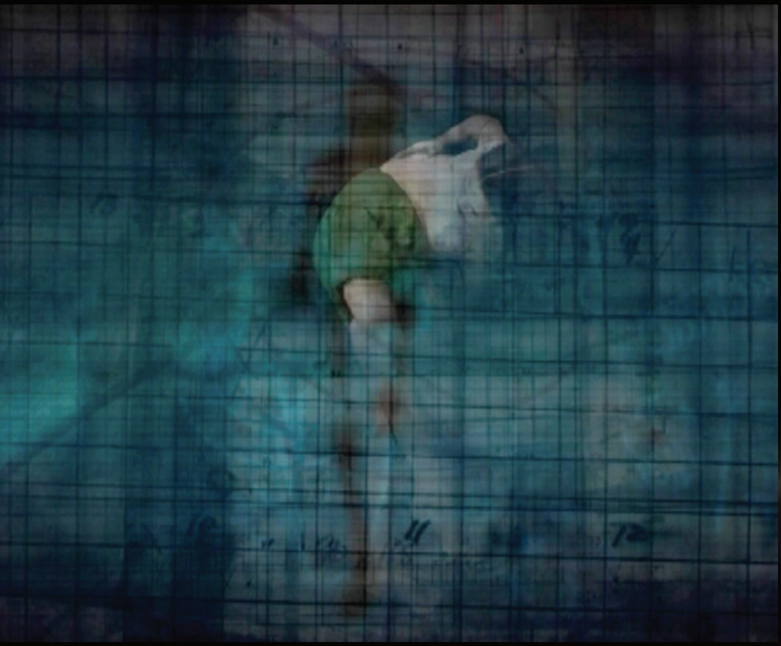
At the time of writing we are putting the final touches to the mixes for the next Nohno album. We are also working on a collection of animations & videos. We plan for a release at the end of July. The release will include Toshinori Kondo as guest artist & a remix by Asmorod.

After that we are going to focus upon performance in some shape or form and develop the other sides of Nohno. We'll also work on a couple of collaborations that have been put on hold for too long. For Kibuka we are looking at developing some hopefully new form of electro / techno Jazz-fusion and see it as remaining a music project.

› interview: damage › photos & images: video stills by Lorraine Butler, other images by Snook









> **THE DOSE:**
> **How would you describe them in terms of urban landscapes?**

Dean: In preparation for the making of the first Kibuka album/CD in our minds we constructed a dysfunctional megalopolis, a hybrid of Ridley Scott's back-drop to *Blade Runner*, Fritz Langs's *Metropolis* & the landscapes of Kazuaki Kiriya's visualization of *Casshern*. All seen with the eyes of Shinya Tsuka-moto. Experienced during an overdose of LSD & PCP and mediated via neural implants that enabled paranoid propagandists a direct link to your cerebral cortex. We guessed that this would most probably have resulted in a totally chaotic and unlistenable collection of work. *Dystopia* therefore emerged as an attempt to work through the propaganda, paranoia & the hallucinogens; it's a reflection of individual struggles against *Dystopia*. This thankfully toned down our inner visions.

Snook: With the first Nohno album: *Metropolis* we took a journey through an imaginary city exploring recollection and the way we develop personal my-thologies and how these change perceptions of place. In our minds the back-drop for this was a fairly ordinary city with a subway system, tower blocks & high-rise flats, puddles of water, traffic lights & terraced streets. But it became warped & coloured by the reconstructed memories & mutated experiences of it's inhabitants. Within each location formed layers of different realities each shaping the appearance of urban landscape.

> THE DOSE: **What equipment do you work with currently? I know Snook is pretty much into soft synths - what software do you use now? What features do you have on your wishlists that haven't been realized yet?**

Dean: The studio has been built up over several years so it's an eclectic mix. The oldest piece is the Wal MB4 MIDI bass that I had made for me back in the days of Clock DVA. Korg MS2000, an old Yamaha CS2X, which I still use for sequencing. Korg Triton; Alesis Andromeda; Roland Vsynth GT and a Matrix 1000. Over the past few years the Bass has again become an important part of the mix & I've added a custom Fender Jazz & a Sandberg 5 string Jazz and an Aria electro- acoustic that I sit with most evenings.
I'd love an Alembic bass & I'm considering a new Industrialradio MIDI bass since the Wal is on its last legs.

Snook: Perhaps I enjoy softsynths because I am more used to using software in my visual work. I spend a long time trying to get the exact sound that is necessary for the composition. To do this I much prefer sitting down than standing at a piece of hardware getting cramp in my shoulders or my feet from standing on my tiptoes.
I don't come from a musical background so I don't really have the prejudices or snobbery that can exist amongst some members of the old school. So therefore I'll quite happily admit that I'm an Omnisphere user. "Omnisphere user" almost sounds like the beginning of a sorrowful story that leads to loss of teeth & bedtime in a cardboard box.
I'm also enjoying the Waldorf Largo synth. By using softsynths I can spend hours in relative comfort twiddling with all the parameters without fear of de-veloping unsightly varicose veins. In addition I make use of a range of software in sample design & sound art.
I am trying to convert Dean to software but he remains firmly addicted to real world knob tweaking & his Andromeda.

I have to say that my wish list includes a "step up stool" so I can work with the synths with more ease. I'd also appreciate it if Spectrasonics added the capability to add your own samples to Omnisphere. I'd also welcome it if some great piece of software were developed for Mac OS for creating realistic human sounding voices from text & midi notation. As for the more serious items the list is really too long, including vintage & new high-end hardware and it's unlikely to materialise so we'll spare you our dreams.

> THE DOSE: **What have you been listening to lately that serves as inspi-ration? Anything specific from the jazz/ambient scenes?**

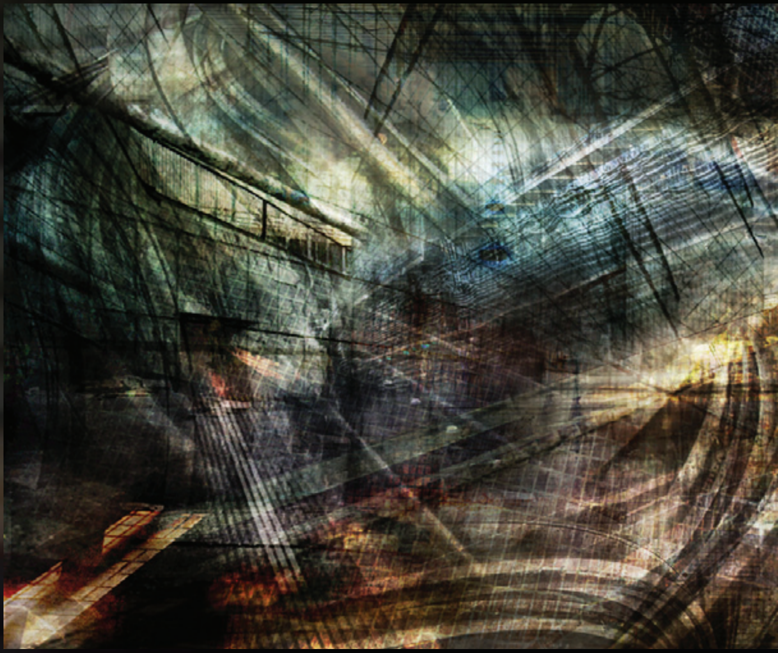
Dean: When we are working on new material I tend to avoid listening to anything that could inspire directly or sub consciously.
That way I hope to avoid recreating anything that has been made previously. There have been instances in the past when I've listened back & thought "Shit that's the chord structure from... or "that's the bass line from". When we are recording it's a very restricted diet of classical music and minimalism.
Due to the recent connection/ collaboration with Toshinori Kondo we have been listening to his solo work with enthusiasm.

Snook: Thanks to this very restricted listening programme I have developed an intense loathing for Bach. I look forward to days of freer listening then I can enjoy a feast of ambient / minimal artists including the more usual suspects: Biosphere, Steve Roach, Boards of Canada, Rod Modell/Deep Chord, Monolake, Mum, Susumo Yokata, Namlook, GAS, Jóhann Jóhannsson.
On the jazz side, to name a few, we'll enjoy Arve Henriksen, Jan Garbarek, Miles Davis, Jon Hassell, Wynton Marsalis, Mingus, Monk, Weather Report & associated artists.

Dean: I'd say that cinematography is the creative form that serves us most immediately with inspiration.

> THE DOSE: **You've recently released a free 7-track Kodama sampler - do you see any sales boost out of this or is this more like keeping**





contact with your audience? Indie artists are obviously on the wrong end of the gun when it comes to filesharing - what methods or solutions do you see worth pursuing in the future? Do you think touring and live/merch sales would be the only working option left?

Dean: Really the main impetus for the EP was to keep in contact with our audience – it felt like a long time since we released the first Nohno album. We had planned to release the CD/DVD in Autumn 2009, but events beyond our control got in the way of this.

Yes, we are at the wrong end of the gun when it comes to unsanctioned filesharing. I am really concerned about the future of independent music & the future of independent anything for that matter. Until there is a mind-machine interface that allows us to dump what's in our heads directly onto a hard drive it's always going to cost us to produce & distribute.

I hope that there will be other ways to survive other than touring & merchandising. It is a sad day when you see the people who don't want to buy music happily shelling out for a T-shirt or beanie hat.
I have reservations about the long-term impact of constantly performing as the only means to support yourself or your work. If artists are spending all their time on performance, they won't have the time or space to develop artistically or to create new work. Personally what really motivates me is the act of creation not the performance of that creation. Sure I enjoy performing but it is as an adjunct & not the main reason for me doing what I do.

We're still scratching our heads about how to evolve in this changed situation. For us it means diversification. We certainly don't want to go down the route of being associated with on-line advertising that some ill-informed pundits are suggesting as a means of generating income.
In the meantime we are living in the vain hope that the mindset will change before all musician/producers become T-shirt salesmen firstly & music producers secondly.

> THE DOSE: **What do you think about new ways of making music, like the generative/reactive music scene?**

Snook: I think we have to make distinctions between the two and also ask the question how new is new?
Generative music & generative art have been around for some time. Steve Reich used/uses phasing as a generative approach. Sound artists & composers & visual & new media artist have been using generative / algorhythmic computer or maths systems for many years.
I would also argue that teactive music is also not so new: it could be said that free jazz is reactive music at it's most human. Reactive sound/music installations have also been around for quite some time. In addition since the current reactive music systems depend upon chance [albeit limited by software parameters] perhaps aleatoric music such as that of Stockhausen & much earlier composers could be considered to be a form of reactive music.

I'm a little concerned that in the current buzz about the "reactive music scene" most roads seem to lead to a couple of companies or else to an alternative reality. Whilst the scene is dominated in this way I can't see it as being a very progressive development. Although it may be a useful promotional outlet.

Dean: As a tool either for creation or distribution of current work I don't really see it fitting. As someone who is concerned with the precise interaction between the different elements of a mix I would really hate that loss of control. And unless you surrender control you're missing the point.

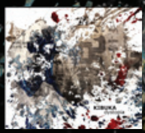
If it takes off in the direction it seems to be going it may offer potential to diversify our approach to distribution but perhaps we'd need another project that took a more minimalist & less multi layered approach.

Snook: We find generative music a far more interesting prospect perhaps because it has not been hijacked & placed within such a narrow context as reactive music seems to have recently been. Generative music could offer a host of possibilities for future work.

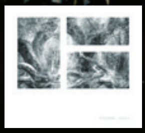
Both forms bring us to interesting questions about the role of the artist & composer & the relinquishing of control. «



NOHNO:
Metropolis (2006)
on Out to Lunch Recordings



KIBUKA:
Dystopia (2009)
on Kodama



V/A:
echo1 free sampler (2009)
on Kodama

www.kodama-av.co.uk

BLUE STAHLI



Up, close and almost personal with crossover industrial wizard Blue Stahli about his new album, inspiration and his profession. Pedal to the metal riffs? Tick. A lust for life? Tick. Dojo beats and slick production? Tick. Right. Now visit him at FiXT.

> THE DOSE: **First of all, Bret, thanks a lot for taking the time in answering all these questions for us! You have furious and overcaffeinated blog posts about all the groundwork for your album, so could you elaborate on that?**

Bret: No sweat, thanks for shooting the interview my way. The album is freakishly close to completion. I'm doing a few more little tweaks on *Corner* which will be the last single before the full album is released and though I've been releasing each song as it's completed, there will be 4 more songs on the album you haven't heard yet, as well as artwork that I'm still mapping out photoshoots for. Musically, I'd say you can expect loud guitars, heavily processed electronics, manic editing, cinematic atmosphere, live drums with a flair for the tribal and ritualistic, and vocals that range from the soft and sensual to raw passionate screaming. The main angle of recording this album is catharsis. I'm trying to create something that you can live in and be engulfed by. One of those records for a long drive into oblivion. The most important thing for me is to make art that people can connect with emotionally.

> THE DOSE: **What studio equipment do you use hw/sw-wise, how do you get into the production flow mindset?**

Bret: My main set up at the studio is a sexy Digidesign Digi002 running Pro Tools 8 LE with the Production Toolkit (so I have a few extra tracks to



run out of). There's a nice Virus B kicking around, a 5 string Schecter bass that usually has a bizarre, nearly-unusable tuning (I tend to be a "one string" kinda guy on bass, and alter it for almost every song) and a Schecter guitar tuned way the hell down. All of this gets run through a 32 channel Mackie board (even though my current Pro Tools rig only has 8 outputs...the hope is that it will be the modular hub for all the cool gear I'll aquire *eventually*).

As far as getting into the production flow mindset, I typically disappear for weeks on end in the jungles of Thailand, lost in deep meditation before returning to battle organized crime with choreographed backflips and disapproving glances.

> THE DOSE: **What are the little bits and pieces of inspiration that make you tick? Your blog every now and then features some real good art stuff, apparently you are very much hoooked onto abstract and experimental, like Jp Frenay. (And hey, why the pink?)**

Bret: Well, I tend to order things strangely in my head. Like I can recall with perfect clarity, how a particular microsecond of a film made me feel, how a vocal intonation in a song I love affects me, but I can't remember if I actually ate anything for breakfast today (thank God I've remembered to wear pants . . . most of the time). I DO love the more abstract action because it seems to speak to those emotions that there aren't any words for but are, at times, more powerful than the ones in which we do have standard definitions.

Why the pink? What's more intimidating than pink? It's what happens when you're born under unregulated power lines and Ziggy Stardust is playing in the background.

> THE DOSE: **What's the advantage of the crossover/industrial genre over all the others, what's the biggest powerpunch or inspiration behind that? (I know, it sounds utilitarian!) And while we're at this, which medium would be the best for you to convey messages apart from music? Two possible answers, tops!**

Bret: The biggest advantage would probably be the fact that people almost expect something sonically different with each song apart from the typical "drums, bass, guitar", so theoretically, it lends itself well to experimentation and a bit of genre-hopping.

The best medium apart from music for expression would probably be a combo of visual mediums. I love mixed media art pieces. Blending techniques.

› interview: damage › photos & images: FiXT, Blue Stahli

vastly different materials, and kind of a "no rules" attitude can yield some interesting results and it's a challenge to try to cover a lot of emotional ground in a single, still piece (for me anyway). I'm obsessed with film and video. The possibilities of shooting, editing and scoring everything myself are wildly exciting (I did a promo video called *Sink* for my ULTRAnumb remix contest on a budget of $5 with a hand-me-down, jailbroken iPhone as a test to see what I could pull off). I'd love to do everything from video installations to short films (and you'll see that start to pop up on the bluestahli.com blog).

> **THE DOSE: Giving listeners an insight into Anti You with the Beta Cessions commentary is an amazing idea, how did you end up packing this beside the single? Can we expect more audio/video commentaries?**

Bret: The idea to do *Beta Cessions* and their respective commentary was from Klayton of Celldweller (who is my producer and head mofo of FiXT Music). People ask what the hell takes so long for me to make a song and it's really a few reasons.

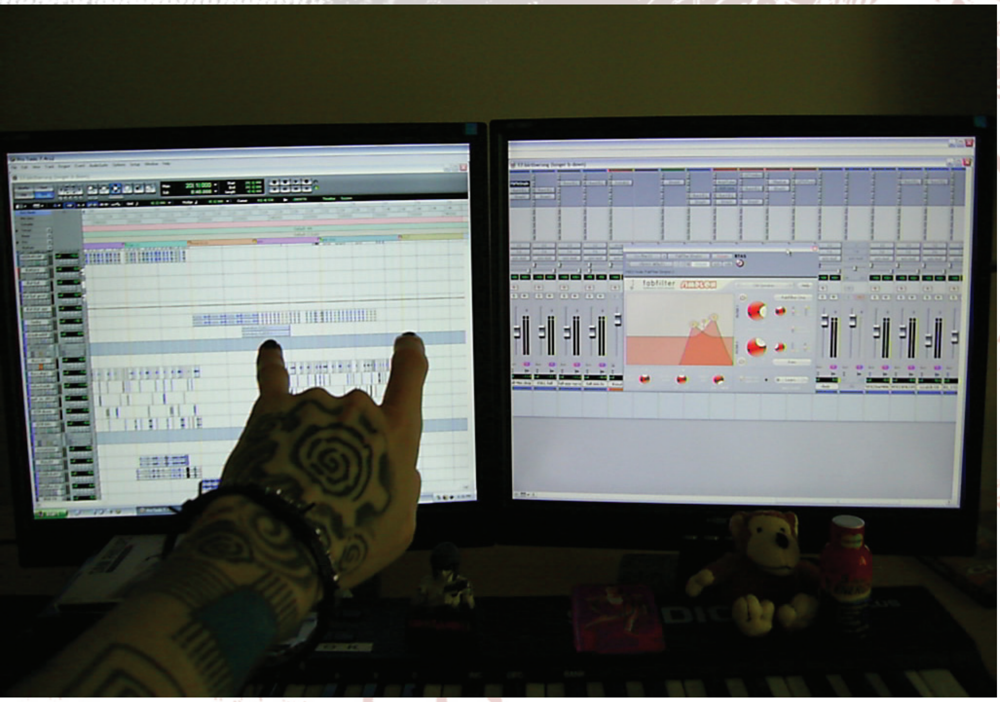
1. I'm the only member of Blue Stahli. It's not like a regular rock band where I just need to worry about playing a guitar part, then go party and kill strippers in shady motels (I just don't have that kind of time). After I write the basic demo of a track, I do all the guitar, bass, programming, keys, vocals, agonize over lyrics, and in cases where there are live drums, I'm editing, chopping, and rearranging single hits into performances that fit the song from massive improvisational drum jams recorded earlier (played by Klayton).

2. I pretty much go through every bad idea possible to find that singular decent one I stick with. These songs tend to go through endless revisions, experimentation and rabbit trails before finally landing on the arrangement that you hear when it's all said and done. So the thought is, why not give people a bit of a behind the scenes look at how a particular song evolves.

You can absolutely expect more of this. I was reluctant to let people hear my speaking voice at first because I'm of the opinion that I sound like a fey, coked out Kermit the Frog...but hey, what the hell. I've also just started doing video blogs that you'll see on www.bluestahli.com and www.youtube.com/bluestahli everything from announcements, album production updates, behind the scenes, random video projects/experiments and just generally humiliating myself since I have no business being on camera.

> **THE DOSE: We need your ideas about new music platforms and business ideas (like the RjDj scenes and Guitar Hero songs)! What's ahead in the years to follow?**

Bret: It's tough to predict, but I'm a fan of distribution by any means and getting the name out there by any means. People making podcasts, mixtapes, DJ sets and giving them out for free with a tracklist is great promo, for one thing. I've seen people use my songs for their YouTube videos and as long as there's credit and hopefully a link to me, then I'm all about it. The whole industry is in flux and it's a bit sketchy on "how the hell can I support myself doing the only thing I'm good at", but it's never been a better time or more exciting to be an indie artist. I don't have a huge major label budget to throw around on costumes, videos, PR and radio saturation . . . but FiXT has some *amazing* people helping out behind the scenes, purely because they're passionate about music. And it's no secret that Blue Stahli fans are some of the greatest people to walk the face of the earth (even if they have weird taste in music). There's that extra level of emotional/artistic investment in knowing that what you see and hear is what I've built with my bare fucking hands, and the things I didn't do, you see because of the involvement of





absolutely incredible people that I'm honored to know and work with. Teeth-gritting tenacity will outlive any industry fluxuation.

If people genuinely dig what I do, they'll support it whether they already got it off of RapidShare or not. And I am HUGELY appreciative of every single person who *does* support me. So I try to show that appreciation, first, by not half-assing my art or having an attitude like a snotty, entitled rock star (and to the people who DO act like that...please do the world a favor and go drink a bottle of drain cleaner). Then by doing my best to provide content as much as possible (if it's between singles, then I'll do acoustic versions, alternates or covers, or create a video, or do a mix/mashup, etc.) If I can make juust enough to pay my rent, then I'm happy. Even if I was living in a cardboard box, I would still be creating and doing whatever I possibly could to throw it out into the world (or "at" the world... depending on the piece).

> THE DOSE: **You previously mentioned a huge goal being 'writing the ultimate cyberpunk soundtrack' - what's cyberpunk translated to audio the Blue Stahli way? There are rumours about the new Neuromancer movie directed by Joseph Kahn - any expectations or fears on your part?**

Bret: I guess we'll find out. I suppose it's an homage to some of the things that influenced me. I remember being completely taken by the imagery, the ethos, the DIY attitude applied to tech, and the sheer uncaged imagination that made me want to create as well.

As for the Neuromancer movie...I'm not familiar with Joseph Khan's work, but I remember when the rumor was that Chris Cunningham was angling to make this picture and THAT is something I'd love to see. There's always the fear that the studio will interfere and "focus-group" it to death, dumb it down and soften all the sharp edges. That story is something that *needs* to be jagged, rough and challenging. So all major extremities are crossed.

> THE DOSE: **Tell me three movies for which you'd love to set the mood with a soundtrack: 1, a French movie from any date, 2, any movie between 1960-1980 and 3 - the same with a TV series! (And, yes, what's the movie trailer you're the most proud of for getting involved with?)**

Bret: 1. *Martyrs*. This is one of my favorite films and had a huge impact on me. I'd love to try and translate the range of emotion in that flick into music.

2. *Stalker*. I love the mood, framing and overall feel of this movie. The whole thing is just such a piece of visual and atmospheric art.

3. Hmmm, it's been so long since I've watched TV, there's probably a lot out there that I'd latch on to, but I'm way out of the loop. Chris Morris's *Jam* would be a lot of fun to be a part of.

The movie trailer I'm most proud of having my music in...hmmmm, though I haven't yet been in a flick that's been the massive visual and cinematic feast like, say, *Watchmen* or *District 9* or *Moon* would be, I'm pretty proud of the fact that *From Paris With Love* used 4 of my songs for the entire campaign (especially since one of the main songs was something I considered a bit of a "salvage job" to make it workable). I'm also a big Luc Besson fan, so even being remotely asscociated is pretty damn cool. It's still quite surreal to hear my music in films, trailers, TV and video games . . . I get a rush from that, no matter the project, and I'm extremely grateful that it's happening (plus it usually means I can actually buy more ramen for the week).

> THE DOSE: **We're very much hooked on the utilitarian use of music, how certain frequencies of freq ranges modify brain functions, how music amps ups the human body - what's your thoughts and experiments with that? (Alec Empire previously told us about how they certain frequencies to induce riot, talked to gov scientists about how certain frequencies in your speech signal that you've just lied - wonder how musicians look at their music as functional tools!)**

Bret: I haven't delved into the science and mechanics of the effects of detuned guitars on brainwaves or "how much bass will liquify internal organs", but I do know that music and art are absolutely essential. Vital and necessary to continued existence as air and water. I can only speak from experience of what certain works do for me. I absolutely live for that moment of a song, performance, or visual, speaking to you on a deeper level. That's why Blue Stahli exists and that's why I exist. My singular goal is to do for other people what particular songs, art and film have done for me.

> THE DOSE: **And the last one, what are the most obscure things off the recent Blue Stahli playlists?**

Bret: Well, if you'd like to find out, I've actually started making little edited, continuously mixed sets of what I'm currently listening to (and you can expect more of those). Snag all you can stand at www.fixtstore.com/freestuff and watch www.bluestahli.com for extra freebies from me. «

2010. We expected nothing less from you than grey matter, black holes and a major economic collapse and a rare moment in history when both George Soros and the LHC are working properly (the former by being right about total financial collapse and the latter by properly spewing forth magnanimous and lightning fast destruction). 2010, you failed us. Until we learn how to come out of the corner and how not to plan our own early demise, here are a few hints for you about what to expect and herald in the upcoming months.

2010: THE GOOD MOMENTS

TRON: LEGACY

Know the story about the sailors and the whiff of snatch? Exactly. That's us and the sequel to 28-year old cyberpunk cult classic Tron. Tron:Legacy comes to the big screen in December, hopefully redeeming Disney after Surrogates, a promising but pointless venture into SF land. Monochrome, streamlined urban landscapes and vehicle design, luscious bit beauties and the resuscitation of a Matrixesque take into alternative layers of existence. Flynn lives and he never disappeared to begin with. (Dec 17)



THE ADJUSTMENT BUREAU

Agents direct and finetune every moment of our life and we see them, we're on the very, very wrong end of the shotgun. After Dark City, Matrix or The Box we have a new P.K. Dickian action romancer, where Matt Damon goes into an action hero mode to fight the underlying order of the world to keep his new-found love, the ballerina, whom he wasn't supposed to fall in love with at all. A few IO9 forumers say it's a chick flick, we're just plain old curious to see if this is a hit or miss. Emily Blunt is beautiful, but we're totally unconvinced by the trailer, though.
(Sep 17)

RED

Our favourite comic artist and social commentator Warren Ellis (Transmetropolitan, Doktor Sleepless, Planetary) gets the first of many royal treatments: his story RED is gorgeously rebuilt into a movie with Bruce Willis, Morgan Freeman and John Malkovich, among others. Anything about a retired black-ops agent who goes on a killing spree just because he's not left alone is a guarantee for gorgeous revenge, especially if Warren has a hand in it. In other news, a lot of grinders are waiting for the second hardcover book of Doktor Sleepless, his anti-hero take on posthumanism, so anything else that comes out of his unholy vodkaredbull chambers, like Freakangels, Gravel or Supergod is handled with moderate enthusiasm only. (Oct 15)

INCEPTION



We've covered Earth, parallel universes and various weird galaxies to reenact every kind of human drama possible, so Chris Nolan takes us back into the quasi-Buddhist recent SF actioners took a dive into - which is obvious, the mind is limitless and also vague enough to base the next dozen SF cult movies in, paired with the issue of perception which Nolan is a master of. We're talking subconscious security here, the method in which you steal ideas from dreams which sounds wicked and also very, very illegal. Especially that it has DiCaprio as a lead role. (Jul 16)

NOT ENOUGH MUSIC?

We have grandiose expectations for the new Front Line Assembly album, Improvised Electronic Device, coming this June. The new Access to Arasaka LP is wrapped up as I'm writing this and the Nine Inch Nails fans can also fill their bellies with the post-NIN project How To Destroy Angels. 2010 is also the year for the new The Birthday Massacre album (hopefully) and judging by the sheer amount of new stuff psy artists put out - just tune in to Philosomatika or di.fm and then google your way into novelty. The new Ananda Shake album gave us back our trust in sunshine psychedelic electronica. And we also believe in Goth. Pretentious, Moi? is coming out with their first album and it is pure ROCK.





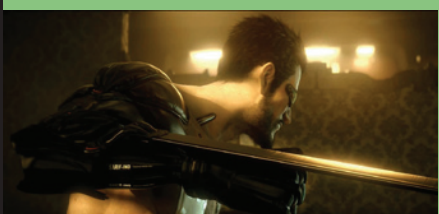
FRINGE, THE THIRD SEASON

Parallel universes, kick-ass FBI agent heroines, bald Observers tapping into the secret flowcharts of the universe and a mad scientist doped to the eyeballs with drugs. Fringe, the X-Files of the new decade is lengthened for a third season by FOX and we're all anxious to see how our universe is going to implode into itself. Wonderful cast, wonderful acting and a plethora of unexplainable mysteries. Our favourite.

ONG BAK 3

Fatality knows no boredom. Thailand's greatest export in pop culture, Tony Jaa, returns with the closure to the muay thai trilogy and proves that you can effectively decimate a warlock to a bloody pulp even when your limbs are broken. Boneless muay thai, elephant throwing, live flesh devouring and a successful counter to evil claws. With Buddha knees. Tony Jaa is a shamelessly talented martial artist god and his latest movie will drive all action lovers into a mad frenzy.

NOT ENOUGH GAMES?



Cyberpunk has a GTA and it's called Crackdown - a sandbox actioner in the fictional Pacifict City where gangs make your life a hassle. Celldweller is played on the radio and your parkour your way around the rooftops to get skill orbs. In July, Crackdown returns with a sequel - against mutants (*right*). And a helicopter. Confused and wanting more? Just like us. But there is hope. Cyberpunk FPS/stealth/RPG cult game Deus Ex comes to its third stage with Deus Ex: Human Revolution (*left*). Biomechanical augmentations and a Shanghai apartment. We're instantly bought. (Square Enix has a teaser, check that out on YT.) And if that's not enough, there's Crysis 2 for you, hopefully in December. New York City as a vertical jungle with a significantly updated nanosuit and also a much better visual experience than the original Crysis? Boy, are we curious.



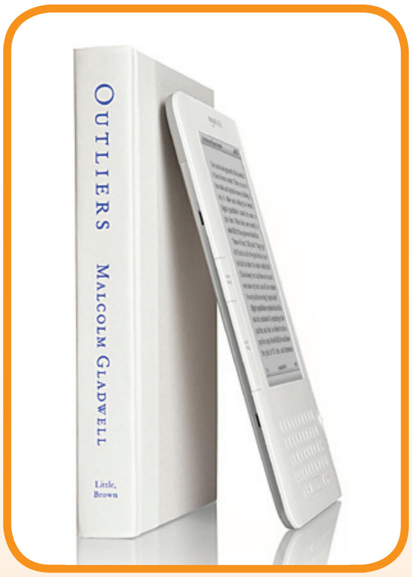


Librarians of kink: mind the crack

I'm looking through the hi-def night vision scope of a Laser Surgeon F-Class 1000 YD tactical sniper rifle and I'm seeing a nuclear ashcloud following the iPad's arrival. I lay down the rifle. Even without it I'm seeing a distinct crack the size of the Gulf oil slick forming in the field of portable info display units. And although Cupertino just made every urban geek's and yuppie's gadget equivalent of a silicone filled bimbo squirt all over your door, there's still plenty room left for the playful horny librarian sluts. If you get the subtle hint.

While it's not rocket science to see the obvious differences between iPads and pureblood e-reader devices, especially if we compare them to squirting porn chicks and nasty librarians, it is much more intriguing to consider how these gadgets will eventually shape your habits and consumption of information meat. I'm telling you, it's a real Mexican standoff out there in the e-book business right now. Anyone who played GTA can see how the rugged Ukrainian mercenaries (*that is Amazon.com*), the bloodshot-eyed rastafari (*of Barnes&Noble*) and the Triad hit team (*obviously the tech-savviest of the bunch, read: Apple Inc.*) will be all over each other in the blink of an eye. Take a look at the market. The sheer size of it would make Riley Shy faint, the worst badass there irrevocably being Amazon, with more than half the world's e-reader business at its fingertips (that being almost 1.8 million sold units, circa 400 thousand English titles in its store and almost two million books with expired - or otherwise free - copyright.

The tipping point was reached last December when Amazon sold more e-books than print versions.









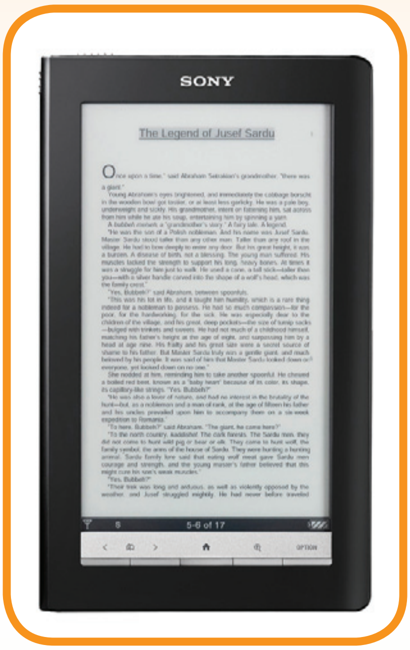
KINDLE WHAT?

As for the rest of the GTA blood orgy contenders, they tend to prefer the ever more popular epub instead of Amazon's proprietary AZW format. And they have their guns locked and loaded as we speak. According to developer and blogger Darren Beckett, the entry level iPad costs only 10 bucks more than the Amazon Kindle DX (and I just spent enjoying long seconds of gut-wrenching pity laughter at the reader by South Korean startup JooJoo, after Wired ripped their spine out of place without breaking a sweat). Taking a quick jump over to Sony's Daily Edition reader and the iRex, both available for 399 dollars. And we arrive at the B&N's nook, that seems the sexiest of the horny librarians that sets you back 259 dollars. The big A is down with Spring Nexttel, so Barnes & Noble teamed up with AT&T to establish a firm network of physical outlets where the good people hungry for kinky librarian sluts can pick up their readers, as well as a way to supply them with content through AT&T's 3G network.

Before counting your new yen, let's take a quick look what an ideal e-reader is like: brick simple. Brick simple. You don't even have to use them, it's enough just to look at the devices themselves to see which could provide the best reading experience. Which device provides the best sensation of reading an actual book. The Kindle's a bit like a high-tech etch-a-sketch with a keyboard clearly transplanted from a science museum e-card terminal. Sony's PRS 700 seems a good alternative as does the nook, however the latter's small touch operated LCD-strip might distract reading to some degree. But as far as the book experience goes, there's no need for the smooth multi-finger operation, the suave brushed metal casing and definitely no need for the tan-inducing brightness of a big-ass LCD panel (some of the iPad-testers reported that while pageflipping was fun, it made their eyes bleed in the long run).

LIQUID CRYSTAL HIGH

Apple still works with a morning glory of a headstart. Following the day of the iPad's release, there were a million apps and 250 000 e-books downloaded from the App Store and the ibookstore. Every fifth package downloaded was an epub of some sort. On the first day. And that means



whoop-ass tail-wind for the other manufacturers, like the makers of the german Txtr or even Sony (major player of the British e-reader scene). So if Apple is on its usual game, Amazon will soon see Jobs & Co on their tail.

And this takes us to intercultural brawlery. Although Apple might become a major e-pub market player, it will meet the oil slick-sized crack sooner or later. Most people with iPads will tend to buy ebooks, because that's the new shit. And because there's also divine retribution, they will realize that you need a more subtle approach to reading a book with distraction. Those who want a book-like reading experience (but not the manly guts and balls to get the real thing) will stick to the e-readers, while the iPad clowns will buy one as the intellectual equivalent of a second family car. At the same time, the iPad - and similar upcoming tablets - will shape the way people are snorting up lines of information in the morning (just as iproducts are perfect to snort your lines, anyways). Instead of watching TV or booting up your laptop while in the coffeetub you can just read and skip your daily news and premium content - see why Steve Jobs brought New York Times' senior vice president Martin Nisenholtz as a prom date to the iPad launch. This - and the iPad-friendly layout plans for such magazines as Wired, Sports Illustrated and the like - shows that tech-savvy media giants are getting ready for this game changer. And while it's all very easy to see how the very essence of iPads are needed for media consumption that you, I and we all are blessed with, let's just try and look past the silicon tanks stretching the proverbial bimbo's latex top. Those librarians of kink might pale in comparison but they sure as hell make it up to you when it comes to serving their owners with what they rightfully expect: full on literature porn available at the next place with 3G coverage near you. «



› text: Dávid Andersen › photos & images: The iPad is a registered trademark of Apple Inc. The Kindle is a registered trademark of Amazon Inc. Nook is a registered trademark of Barnes & Noble. The Sony PRS 700 is a registered trademark of Sony. IRex is a registered trademark of IRex Technologies.

style > name, name ≠ style

You were a kid. Much younger than what you are now. Remember the first wave of thick, sad envy for the bigger bubblegum with rainbow colours and the fizzy taste which your grandpa said was mil-grade mescaline but ended up being candyfloss cocaine and you got hyper until you fell off a tree and then you got all scientific about it and won the talent compo the next day, battered, teeth clattering? You have a freaky way of remembering things. But we salute you. That bubblegum is Paris, a talent amp for all the vagrants and gentle little broken toys of the world, in the very same way America is the biggest contributor to this planet's human body mass. Which is "pretty much" on a biblical scale.



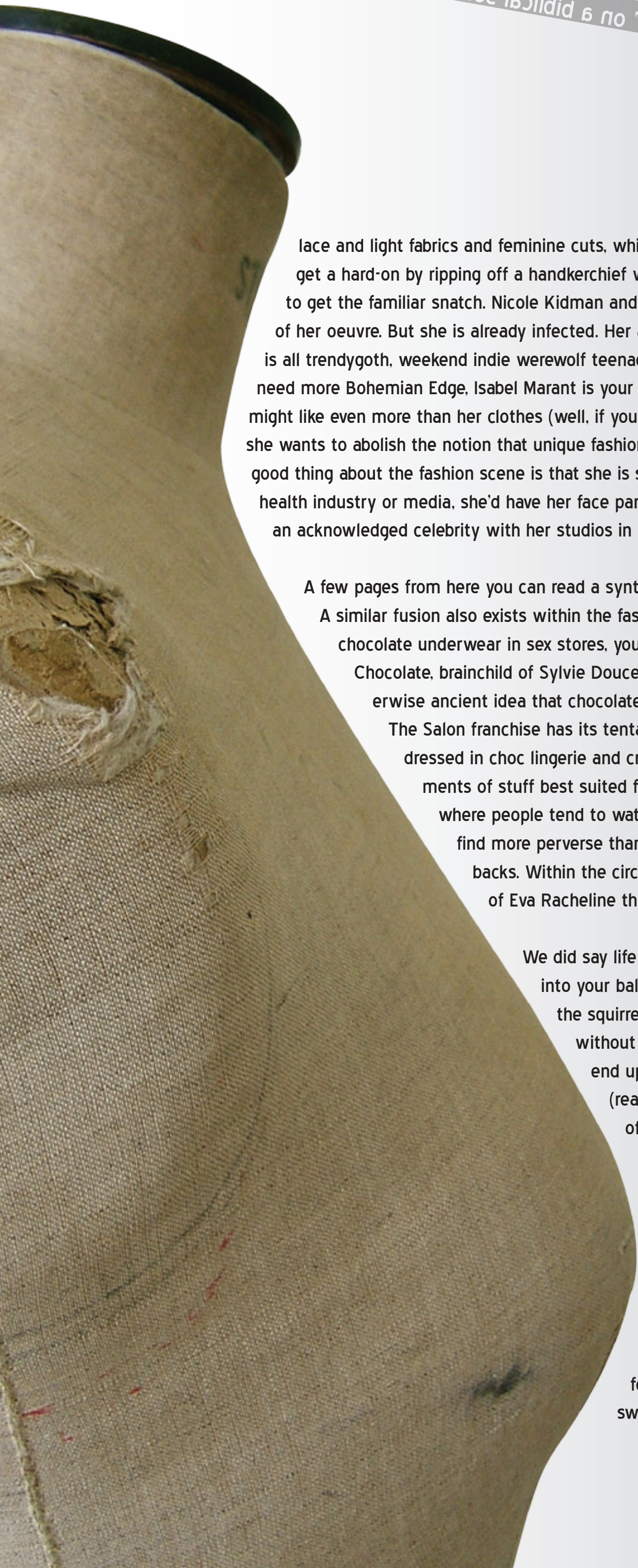
Designers come here for inspiration and a touch of a muse, all shiny eyes and the face of a sixty-year old when you're not looking. But it's 2010, you know, meaning, getting wasted heels up on nightly doses of the Ukranian "Who's filthier?" reality show live reinterpretations, lab quality dietary supplements of tropane alkaloids and the daily flawpoints. Like, how it's gonna turn out, really, before you look like sixty like the muse who now looks sixty when you look at her and an evil Sarkozy clown when you don't. Because when fashion is tempo, TGV is merely Methuselah on rohypnol and your talent is secondary. Contacts are primary. They've always been. Being in Paris is not the jackpot. You can starve anywhere in shared bathrooms that smell like last night's breakdown. You reach into your pockets, you probably decide to stay chic, buy les ingredients for the new set of clothes you design, pay the rent. You might eat once a week. Humans can hit wonderful limits in the farthest corners of imagination. You remember the Japanese lolis. Sometimes they survive on rice and tea if they're lucky. Being a photo of yourself needs you to be up-to-date. Being fashionable means like being factory standard Microsoft Windows. If you're young enough, you might just think this is a complement. It is not. On the other hand, we are blasé about fashion designers, we are not one of them. And our eyes bleed whenever we see the frivolously, unashamedly unorthodox touches of wall-breaking, tradition-humping artists because the French, they turn half their world into art. And as a genetically hardcoded fact, they always know what looks good on them. Hairy Justice boys with body hair tees and mosquito glasses excluded.

As our patron saint Warren Ellis declared, we're living in the last days of the Roman Empire. Again. To provoke and score a perfect headshot on a global fashion culture that has roots in five different traditions - in a world where your subconscious now has a name and is called 4chan, you need a serious dose of originality. Gareth Pugh has that. Household commodity for anyone with an eye for the cheerfully macabre, Pugh is a storyteller of the monochrome duality of the world, turning everyone into constructs of angles, shapes and Autechre music videos. Dipped in batcave, kissed on the forehead by Klaus Nomi. Shocking and amiable disfiguration is his mind- and handiwork, he's on the same shelf with Alexander McQueen, Vivienne Westwood and Lady Gaga. If Goth has an haute couture, it is Pugh.

Meet Vanessa Bruno, poster girl for the French boho chick type. Take an axis with Pugh at any endpoint and many will put Madame Bruno on the other end with her designs that just came out of Woodstock butterflies with a collective unconscious. Her fans and addicts are easy to zero in on: lots of

AND THEN, PARIS ATE THEM

You were a kid. Much younger than what you are now. Remember the first wave of thick, sad envy for the bigger bubblegum with rainbow colours and the fizzy taste which your grandpa said was mil-grade mescaline but ended up being candyflossy cocaine and you got hyper until you fell off a tree and then you got all scientific about it and won the talent compo the next day, battered, teeth clattering? You have a freaky way of remembering things. But we salute you. That bubblegum is Paris, a talent amp for all the vagrants and gentle little broken toys of the world, in the very same way America is the biggest contributor to this planet's human body mass. Which is "pretty much" on a biblical scale.



lace and light fabrics and feminine cuts, which reads they love sex and their boyfriends get a hard-on by ripping off a handkerchief worth half a villa AND an Aston Martin just to get the familiar snatch. Nicole Kidman and Charlotte Gainsbourg are living mannequins of her oeuvre. But she is already infected. Her autumn/winter 09/10 collection is designed is all trendygoth, weekend indie werewolf teenage girl and a bit of black mascara. If you need more Bohemian Edge, Isabel Marant is your street-ready maitresse whose attitude you might like even more than her clothes (well, if you're a hardliner into all things black, anyway): she wants to abolish the notion that unique fashion is the privilege of the elite millionaires. (A good thing about the fashion scene is that she is still alive. If you translated this into politics, health industry or media, she'd have her face parts stabbed in alphabetical order.) Still, she's an acknowledged celebrity with her studios in Paris and New York accepting interns.

A few pages from here you can read a synthesis of French psy trance and chocolate. A similar fusion also exists within the fashion scene (and if you haven't seen edible chocolate underwear in sex stores, you'd better start growing up) - the Salon du Chocolate, brainchild of Sylvie Douce and Francois Jeantet is based on the otherwise ancient idea that chocolate is also for wearing. (As is everything else.) The Salon franchise has its tentacles from China to Russia and their models dressed in choc lingerie and crinoline skirts and hats and various assortments of stuff best suited for orgies and perhaps other social events where people tend to watch chocolate instead of eating it which we find more perverse than the good old beast on more than twenty backs. Within the circle of the Salon, you'll probably find the work of Eva Racheline the most prominent.

We did say life as a wannabe designer will claw deep into your balls but let's put it yet another way so that the squirrel-to-the-door-nailing folk understand this: without an agency to back you up, you will probably end up selling your clothes in indie vintage stores (real easy to find in Paris, by the way, plenty of them). Which is not half bad, everyone loves going on a treasure hunt in Paris. Try your luck with Sylvie Flaure and Nicholas Delaure's PR agency [at large] tailored to help young designers and artists with promotion and advertisements, though, if you haven't talented, stalked, FaceBooked, Twittered, friend-recommended, Tumblr-viraled or double-dipped your way to the forefront. But we digress. Now haul your sweet

› text: Petra Balássy & damage › photos & images: Gautier Willaume / Shutterstock.com

RJDJ × MASHING AND HASHINGUP REALITY

Yes. You will spend half a day looking for a construction yard to see if reactive music apps really work. If you start WorldQuantizer, will it really make percussion loops out of construction noises your phone hears? And yes, you will play evil tricks on your pals. You show them Echolon, the module twisting and turning everything your phone hears into samples with different pitches and if they end up real scared, you'll know they're having an LSD flash-back. And you will procrastinate for hours talking to your phone, snapping your fingers at it. And using your friends as talkboxes. Gorgeously liberating, in fact.



> THE DOSE: **Could you elaborate on the RJC1000, your take on the reactive music tool for musicians and producers alike?**

Robert: Sure, the RJC1000 is a piece of software we recently released that allows anyone, of any technical ability of music production, to start making reactive music. It accepts exported audio from any music production software and lets you assemble it in reactive ways. It also allows you to layer real time reactive effects modules over the top of these loops and customize them with many parameters to fit with your music. You can then do a very easy upload to your phone for testing purposes or direct upload to our scene portal, from which people can buy your scene easily from the iPhone via our in app store. A number of artists have released scenes using the RJC1000 including Venus Hum, Rebel Sonics and Kids on DSP. The app we did with AIR was also developed with the RJC1000.

> THE DOSE: **RjDj was mainly promoted on the iPhone, although the technology could easily be transferred to a number of new platforms. When can we expect an Android version and do you plan to release a separate RjDj stage instrument/control panel/effect, similar to, like, a Tenori-On?**

Robert: Yes, RjDj is already on Android in an albeit limited form. http://more.rjdj.me/labs/ We hope to finish this project soon so that it can play all scenes and integrate fully with the RjDj scene ecology.

We have also just released the Rj Voyager, a very futuristic music controller for reactive music, on the iPad. This app will soon enable artists to put their own reactive music, from the RJC1000 directly onto their iPad. Its very exciting to have a channel to get artists material onto such an innovative new device. We are also very excited about some of the artists which will be coming to the Voyager soon as we have had a lot of interest from major label artists about being part of this software.

> THE DOSE: **You previously said that the RjDj project is driven by a vision of a new shift in music more than a new business model. How do you perceive this music shift? What kind of changes do new technologies bring in our perception, creation and definition of music?**

Robert: Well, I believe that reactive music represents the opening up of a totally different musical horizon. For hundreds of years composers have been trying to find ways of delivering adaptable and changable forms of music (Mozart's dice waltzes, for example). This can happen within the performance space with complex performance rules or electronics, but in the field of recordings - its been difficult to distribute music that has this capacity. The iPhone / iTouch and other smart music players are important because they are a convergance of two things: they are both a playback device and a studio - this is what RjDj is at its core. A format in which music itself becomes software.

A piece of vinyl, CD or an mp3 are all conceptually exactly the same musical format. The are a mixdown of music, frozen in time like a photograph. In this

analogy, instead of delivering a photograph of a place, RjDj delivers the place itself, and allows you to explore it. This is why we call reactive music pieces 'scenes'.

As soon as music becomes software, many other possibilities open up. Software has many unique qualities that a static piece of music cannot have. It can change in realtime, incorporate many aspects of the listeners environment or behaviour, but it can also evolve over time of its own accord, or be upgraded, or personalised, or have areas within the scene which can be unlocked by particular actions - musical easter eggs.



> **THE DOSE: What do you think about the Bloom app, Noatikl and the various randomgen softwares connected to Brian Eno?**

Robert: Brian Eno is clearly a huge figure in the field of generative and procedural music. Bloom (and Trope and Air) are great apps which really articulate generative music well on the iPhone. They are particularly great at unifying the visual, tactile and sonic experience. Noatikl and the various apps intermorphic do are very interesting. I haven't really had a chance to test them out extensively, but the one tikl I made was quite intuative.

Whilst Bloom is reactive to touch, I think the procedural work Eno did with the Spore soundtrack is especially interesting in terms of reactive music. The way sounds and melodies were controlled by the creature generation there was neat.

> **THE DOSE: What about the changes in copyright and business models that generative/algorhythm-based solutions facilitate? (What you've did with Little Boots or Pauli/Craig is a good example to follow but how widespread can this model be?) Who is the owner of the music created with an RjDj software? How can this turn tables on the copyright issue at parties, for example?**

These are all fascinating issues. RjDj enables a very different relationship between the artist and listener. We have a specific EULA that covers all these issues, but essentially we want the user to own the recordings. Unfortunately this clashes with existing copyright policies especially when working with the labels and using their proprietary samples in scenes. We had some tough negotiations with major labels on this and I think we found a good compromise for scenes with content from labels by leaving ownership of the recordings with the labels but they grant a noncommercial, irrevocable right to play and share the recordings to the users.



> **THE DOSE: How far can you go on the creative/copyright scale with the RjDj-artist collaborations, where do you draw the lines for the users' creative possibilities? What's your visions for the months/years to follow? Where does remix contest stop and RjDj app begin?**

Robert: In terms of collaborations, we really want to engage from very early stages with artists who have expansive creative visions of what they would like to do with reactive music and simply act as facilitators of these visions, reactive music producers if you will. The closer the collaboration, the better. However with the RJC1000 we want to enable anyone to make their own scenes without our direct involvement, just as they make music with conventional music software.

When designing scenes, we do tend to define specific frameworks for user interaction. Which create a realm of possibilities for them to explore, but also define things they can't do. We are very used to interaction that is visual. Video games and computers have provided us with a lot of experience in this area. The general public is far less used to interacting with sound and music, so we have found its important to create guides or sets of possibilities. Very little in reactive music is random.

The difference between a remix and a reactive music experience is defined by the composer / producer of that scene, and may indeed vary within the scene itself. Some scenes are almost linear music sometimes and 10 seconds later and almost instruments.

> **THE DOSE: Can you narrow down in the music scene who's really interested in using your approach in terms of genres, label types or can you give specifics? Are there any artists/producers who're using your products on stage or in the studio?**

Robert: So far we have had interest from a huge range of different types of artists and labels. The artists range from avantgarde and experimental sound artists to mainstream pop artists, the labels range from obscure independants to all of the major labels. We have currently released apps and scenes from artists such as Little Boots, AIR, Carl Craig, Acid Pauli, Kids on DSP, Venus Hum, Rebel Sonics.



› text: David Andersen › photos & images: RjDj / The iPhone is a registered trademark of Apple Inc. The Android Robot is a registered trademark of Google Inc.

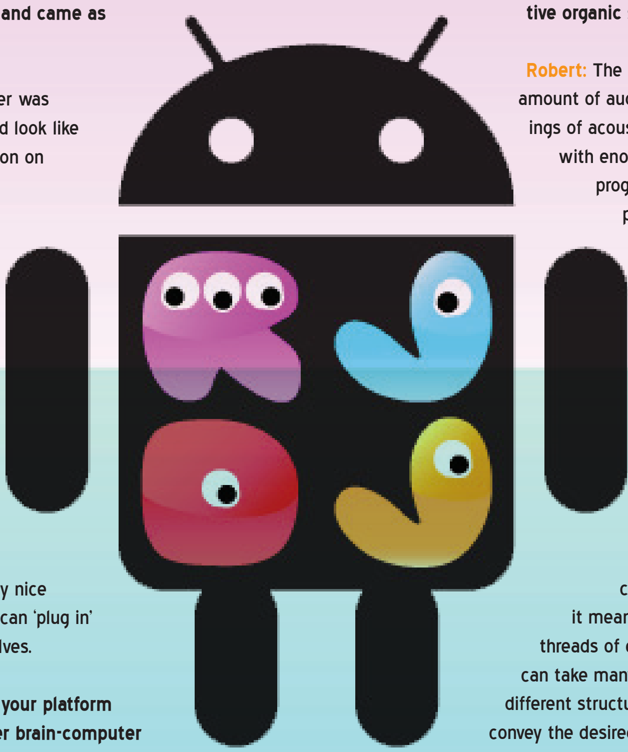
> **THE DOSE: Do you have any plans or solutions to connect generative video (like Processing) to the RjDj platform?**

Robert: There are ways to do that kind of stuff by making scenes which send information out of Pd and RjDj over the network to other things, like processing or even hardware interfaces like the Arduino. Mike Dixon from MAKE has done some great work in this area.

> **THE DOSE: Brainwave synchronization or binaural entertainment as they call it nowadays, has been huge at the beginning of the 90s and every now and then it submerges - what's your opinion on that? Any experiences you've had that is practical, fun, worth sharing?**

Robert: That kind of stuff is pretty interesting and I'd guess has definitely informed some scene makers. I think the way sound and music affects perception is a core part of the RjDj experience. Devices like this that monitor the brain and adjust musical elements are in many ways a form of reactive music. However the iPhone doesn't have a brainwave sensor - yet ;)

> **THE DOSE: Can you tell us something about the UX/interface design of the iPhone app? How many different controls can you implement at the same time, what's the "busiest", "most crowded" or most complex interface of the RjDj platform that you came up with? Were there any additional development/tech issues that you haven't thought about previously and came as a surprise?**



Robert: The basic interface of the player was originally trying mostly to be simple and look like a music player, and focus all the attention on the interaction happening on the audio level. We have then added the ability for scene composers to use some graphics on the touch screen, along with audio, accelerometer, time and location. Some composers have really stretched the visual interface capabilities to the max, like the scene Bouncy from Georg Bosch. Our latest addition to the interface of RjDj is the ability to split a scene into pages, so that the listener can swipe between different states in the music by going to a certain page. We are also now developing a series of very nice bespoke GUI experiences which artists can 'plug in' to without doing any GUI work themselves.

> **THE DOSE: Any plans to connect your platform to augmentive reality apps, gamer brain-computer interfaces or the like? On that note, is it possible with the RJC1000 system to get music/beats out of how people on the dancefloor move and reacting to loudness, their numbers, movements, etc.?**

Robert: No immediate plans to connect to other apps or interfaces at the moment, but we are constantly thinking about these kinds of things. As far as

those requests for the RJC1000, yes we are looking at that kind of thing for future releases. We are also talking to a number of hardware manufacturers for possible tie ins and technical compatability

> **THE DOSE: Just a thought: how far can you go with generative/reactive solutions in non-electronic genres? (Apart from grabbing a jazz musician and calling him an improvisative generative organic solution.)**

Robert: The main issue here is dealing with the large amount of audio needed to replicate the organic recordings of acoustic instruments. As soon as you can work with enough audio, the issue becomes about AI programming and replicating interesting musical phenomena. This is a huge task. However, I think even with the tiny steps made in reactive music so far, producers are starting to embody themselves artistically in software.

> **THE DOSE: Tell us a bit about the concept of quantum computing - how do you approach music on a quantum/theoretical level?**

Robert: We have said in the past that composing reactive music is like quantum composing. I think this is true because it means you have to think in multiple possible threads of experience. By this I mean that the music can take many possible routes and have numerous different structures, all of which have to fit together and convey the desired emotional landscapes. This kinda ups the compositional game by an order of magnitude.

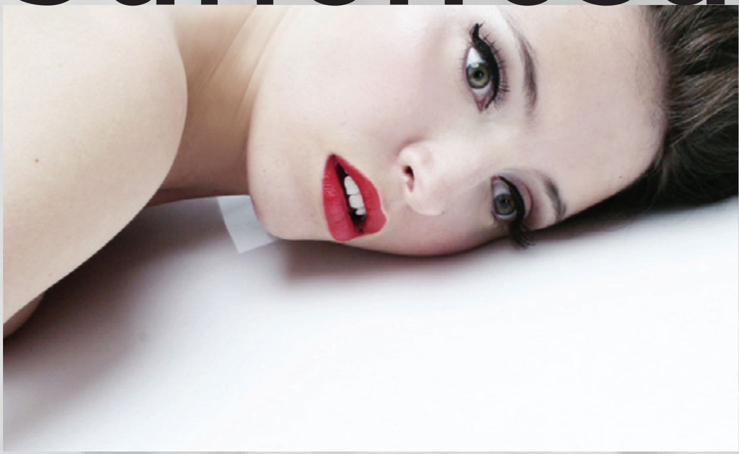
> **THE DOSE: How do you make RjDj work as an income/promotional channel for labels and artists? Can you disclose any info about how artists or labels receive their shares from the app sales?**

Robert: Labels and artists simply take a share of the profit from the sale of scenes. We don't disclose information about the share of profits on commercial apps.

> **THE DOSE: And finally, what are the plans for the weeks/months to follow, any new collaborations, new technologies, festival/exhibition shows, etc?**

Robert: We have a number of exciting new artist projects in the work, both working on them internally and a number of artists working on RJC1000 projects. We are going to be at music hack day in San Francisco soon and also at SONAR. «

Sufferrosa

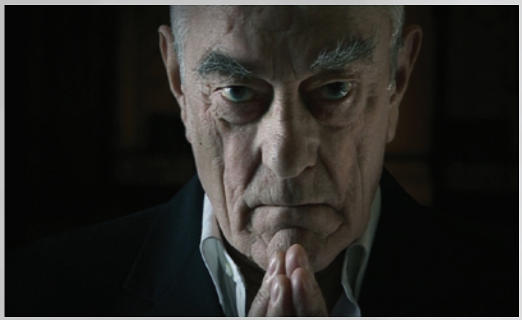


Aging is illegal and death is forbidden in *Sufferrosa*, Poland's latest addition to an already crazed and colourful repertoire of the neon weird. Sufferrosa is a great piece of experimental Godardian storytelling by new media director Dawid Marcinkowski and his crew. Take neo noir, medical Noh punk, cut and paste surgery beautification, a shameless use of audiovisual montage (aided by giants like Sonic Youth or The KLF), mix it, break it and from its splinters reconstruct a bizarre non-linear story about two omnipotent motifs of today's underlying urban psyche: fear of death and the cult of beauty.



The concept of an interactive movie sounds outdated (think Fighting Fantasy) and it only stays outdated until you shove your goggles into the Sufferrosa experience – it has immersion, a great amount of *le weird* and the story continuously teases you with brief commentaries and background info. The crew recorded 110 different scenes and the order of visiting (or avoiding them) can trigger three different end scenarios, all in a claustrophobic krankhaus setting not unlike that of *Paranoia 1:0*. And when you've finished Sufferrosa once, I generously bet my new yen you'll go at it again. «







PROLOGUE

Detective Ivan Johnson is looking for a missing woman. His investigation leads him to Professor Carlos von Braun, who works on rejuvenation treatments for women.
Von Braun orders Johnson to be drugged and taken to his clinic located on Miranda island. A few days later Johnson wakes up in a cell…



SOUNDTRACK

Sonic Youth, Glass Candy, Farah, Tarwater, Stereo Total, Text of light, Exploding Star Orchestra, Modular, Michał Urbaniak, Filip Marcinkowski, Ścianka, Erik Ursich, Emiter, Dagiel, The KLF



› text: Dawid Andersen › photos & images: Dawid Marcinkowski

LVA: OR HOW I LEARNED TO LOVE THE TRUTH

Memory from the future: streaks of light hitting my double espresso. A notebook, few feet away, rubber black, jagged around the corners. Around me, décor straight out of the eighties. I'm about to meet something that comes closest to an oracle. LVA - only a few letters away from HAL - is pure software developed by the Israeli secret service whose resources and 25 years of research came up with a sole but significant result: the detection of lies. I am a journalist and as such, a sceptic, sensitive to small letter clauses and psychological loopholes. After five espressos I even believe I can hit a bullet train full frontal and win. Anyway. They leave me in the room to do the LVA psychological eval test. Twenty minutes later they open the door. I am slightly shocked. And very, very much owned.

Let's do this the scientific way. LVA (Layered Voice Analysis) exploits a simple mechanism: everything that runs through your brain leaves an imprint on your voice as well. It reflects uncertainty, anxiety, conviction, emotional reactions, different kinds of stress - anomalies that are independent from language. When LVA's analysis algorhythms and wideband spectrum analyses Mike Tyson their way around a voice recording, they basically reverse-engineer your speech to monitor how your brain changed, connecting it to cognitive and emotional processes. This sounds relatively easy so far: with a few control questions you can easily pinpoint an interviewee's mental or emotional states in a given moment. Being language-independent, this could quickly give a psych eval on extraterrestrials if they had a brain and worked like we do. But they don't. But I digress..

Control questions can easily prevent business risks, help out with credit and customer risk evaluations or filter applicants at job interviews and tests or test their level of satisfaction. This method can work both with recordings or a live sound stream like a realtime job interview or a phone call, using a software called LVA-i. Still, says our expert Gyorgy Kis, CEO of the Anima Polygraph Psychological Consultant Ltd. responsible for the Hungarian maintenance of this system, the software itself is not completely automated, you need an expert who can both evaluate the analysis results or can customize the software for certain tasks, parametering them accordingly.

The test is no different from your average 20 minutes long job interview: you get questions connected to work-related risks/vices: alcohol or substance abuse, stealing or even discretion - you answer directly into the microphone or headset. End of story. So you think. At the end you get two different kinds of analysis, the first showing what states you were in during the interview at all times. Your speech is cut to very brief segments, those one that deserve further investigation are highlighed. The second analysis is more like a quick overview for your employers: it's a graph with all your risk factors, emphasizing points they have and don't have to worry about. Our forementioned expert and guide noted that I produced a typical graph for a journalist, as different jobs have different but quite peculiar graphs. (Think forward. You talk to a machine and it turns out you're a good cook but a shitty blogger. Seeing all the filth on the internet, I'd sort of like that.) Newer versions of the software, as I learned, can detect from your voice if you've had booze or drugs, as chemicals with a unique effect mechanism have a unique effect on speech organs and the brain. At the end of the day, it's just number crunching.

Still, as I'm told, the ultimate lie detection is like the unbreakable computer. There is no such thing. Deceptive communication comes in so many flavours: you can protect your loved ones with white lies, go malicious on someone to extort money or lie, you know, just for the wicked fun of it. Motivations are manifold so on a psychological or physiological basis only you can't deduce the truth value of any communication, full stop. What LVA does is it senses the intent behind your words, so it can indirectly tell you about the deep logical processes.

During an analysis, LVA-i rips your speech into small segments and flags each with more than 120 parameters from tone through pitch and pitch inflections to the amount of pause between speech sounds, speech tempo or frequency range. Based on these we can analyze emotional cognitive processes connected to levels of excitement, attention and the tension that comes from lying. Lies, says Kis, actually fall into very specific frequency ranges - if you can detect certain low frequency ranges in human speech, there is a huge chance they're lying. (Yes. I asked. No, he obviously didn't tell me.) Throw in some statistical learning algorhythms and we can show how much of a chance there is for deception before you'd need to do some serious psychological testing.

So much about deception. LVA detects if you're cynical and want to shrug off the questions and get over it or if you want to purposefully trick it into believing something which may not be true. That's with people like you and me who generally have a hard time tricking bureaucracy, family or a sadly immortal mother-in-law. Life's different with politicians, actors and con men who control their behaviour and speech beyond unbelievable (well, some of them do, anyways) and they are conditioned to accept reality in a different way. Get over it. «





THE GREAT WIDE EMPTY OF BRAIN HACKING

I first hacked my own brain when I was sixteen: felt like I was on a constant Red Bull high for sixty hours straight. When I repeated that very same hack fourteen years later, something went wrong. Hallucinations instead of hapiness, the feeling of somebody coming into my apartment through a locked door, standing beside me, watching until I opened my eyes to find myself alone in the dark. These are just two of the highs and lows of brainwave synchronization, a scientifically unproven method of making things happen to your brain by listening to sounds you wouldn't be able to hear under normal circumstances.

Making things happen, as in digest data faster, heighten awareness, rejuvenate yourself or as in my case, forget sleep completely. The top Home Shopping Product of the brainwave realm, I-Doser even promises to get you high on meth, cocaine or LSD just by listening to a treatment - a dose, as it happens - of waves. (For those extra cursed of you trying to push their luck, there's a hit of Black Sunshine. Go make rock.) Even with the brilliant underlying business idea that mimics real life, (Yes, you have to pay for each and every dose. No, no reports of unauthorized dealers.) sales are not exactly arcing through the roof. Still, you'll find reports of sync users playing online poker in an upgraded state of mind or claiming they boosted their intelligence or creativity. Others will rather go for meditation or playing away with sensory deprivation which is just as good, whatever floats your boat.

I'll go for the brief coffeetable introduction on brainwave syncing. The whole thing is based on the brain's *frequency following response*: that is, when the brain slides its EEG frequency (that's your brainwave) towards the strongest stimuli coming from your surroundings (in this case, that's the sound you're listening to). Take this two steps further: if you play frequencies to your brain that appear in neural oscillations during deep sleep or a relaxed state of mind, you, in theory, can slide your mindset from whatever you were in to a calm state of mind. That's not so easy, though - frequencies like that (we're talking delta waves) are between 1 to 4 Hz, too low for the human ear to hear. This is where dodginess extraordinaire comes to play (we call this *binaural beats*): we take two separate frequencies very close to each other (if we want to make a 2 Hz delta wave, there's only a 2 Hz difference between the two) and we play them on headphones, one wave panned to one side. As a result, we'll have a subsonic beat frequency at the difference of 2 Hz to which the brain will - hopefully - start reacting. So far, so good. Golden rule: don't go over a difference of 30 Hz or your brain will perceive two sounds instead of just one. Give yourself some time and voilá, effects will be settling in.

You're probably itching by now to try this on your precious brain meat, even though it might turn to worthless jelly. Fantastic. You're a good soldier. We hail you. Still, we give you words of advice.

00. **We are SO not responsible for anything not good or outright bad that might happen to you or anyone/anything around you that's a result of your experiments with brainwave synchronization.** There are reported side effects of brainwave syncing: e.g. those messing around with beta waves will complain about a faster heart rate, mood swings, insomnia, even cases of OCD. Sounds right, doesn't it.

01. The less distraction you have, the better. Close your eyes, have noone nearby. Doing a session while resting in a bed would be the best idea. Some software manuals will claim that you can do brainwave entrainment while working at your office computer. I'm not so sure about that. What I do know, though, is that listening to brown noise on a good set of headphones can block out human voice, so if you have loud co-workers, give yourself a treat. 40 minutes worked best for me, afterwards it was migraine and emptiness.

02. There are no golden rules and only a few golden numbers. There is no official list of frequencies that tells you the exact figures for giving you a hard-on or the best state of mind before an exam. The best you gonna end up with is what biology 101 tells you about brainwaves and which part of sleep they regularly appear in. (Though, we read in a Russian SF short story once that 8 Hz is the frequency for PAIN. No it is not. Yes, we tried.) If you still need something to nom nom, there's a list Michael Triggs compiled on brainwave frequencies which is more esoteric stuff that it is not. If you listen to it, you start experimenting and start lifeblogging from day zero.

03. Customize. Although CDs with pre-recorded stuff might work wonders for you, they are usually only about relaxation and meditation. If you need anything else, grab a software that lets you plan your own trip, generate the waves - after that you can just mix it with any sample or space ambient to your liking. The other thing about customizing is, brainwave syncing works differently for everyone and there's an off chance that it doesn't work for you at all. It doesn't mean you're genetic trash or anything - it's just your brain works differently. Go start a Facebook group about it.

04. The original hack - the one I already told you about. Here's the 30-minute recipe: keep the wave a bit below 30 Hz for around five minutes, ramp it down to 5 Hz in fifteen minutes, then climb back up to 30 Hz. Could work out. If not, go out, drink three ristrettos, rinse, repeat.

If you want to live dangerously, you could go straight to the I-Doser site and order up anything you like (including a 200 bucks dose called Hand of God which might either give you a Shulgin ++++ experience or a neurotic breakdown), but we'd really enjoy if you could buy our next issue, so we'll go for the baseline now. As for the free apps, we'd recommend Brainwave Generator 3.1, Gnaural2 (both being user-friendly and good to start with) or the commandline-based SBaGen, all great for trying your own ideas and also good for trying the presets. The free sound editor Audacity also has free a Nyquist plugin Binaural Tones.

There are even online Java apps if you don't happen to have a bed: try BrainJav or the Gnaural Java Applet. For those of you who want some extra, try Neuro-Programmer 3 with features useful for self-programming or conditioning, NLP, it has advanced hypnosis scripts etc. - and it's got a two weeks trial version. Go and experiment with yourself. It's the best you can do.

The phenomenon of binaural beats was discovered by one Heinrich Wilhelm Dove in 1839 but only appeared in the floodlights of interest in 1973 when Gerald Oster published his article Auditorz Beats in the Brain. So far that is the most quoted and also, the only scientific source. According to Oster, this phenomenon is used to see how animals perceive sounds in a 3D environment and how they can filter out specific sounds. Those with Parkinson's are actually immune to brainwave syncing - this is not to say you have Parkinson's if BWGen doesn't work on you.

What's interesting to know, though - how women react to binaural beats depends on their menstruation cycle, so you can actually measure their levels of oestrogene with this trick. Yes. In a lab. «

› text: damage › photos & images: Volkova / Shutterstock.com › [lva] the article is a rework of a post previously researched for hvg.hu

The year of the White Tiger. This makes you think about all the
tweets Texts From Last Night could infest you with. But in all hon-
esty, this sounds like fun: especially that 2010 Geng Yin is all about
hard work and its results. Being the ADHD freaks and music lovers
that we are, we got groin deep into Chinese mainland underground
stuff, mostly focusing on Beijing and Shanghai, to see how glori-
ous awesomeness is made in a completely different and compelling
cultural cradle. The short answer is: your Western expectation of industrial
booty and VK-friendly glam pop is a disgrace and you'll be sent to a mine. In a
swimming suit. To make rock. Literally.

If you're not living in a place where the greatest technological achievement is
a photo of a man driving a tractor, you probably have your safe five cent bet
about Chinese mainstream music. C-pop blogs maintained by sixteen year old
girls hoping to get married into an HK family and a general distaste for guys who look or
smell surprisingly European. The traditional pentatonic instrumental. The Beijing opera.
(Which is amazement and love eternal at first sight, believe me.) But apart from that, what
else? We fired up steam fingers and our tectonic strength coffee maker, then went fishing.
This is what we came back with.

DIGGING UNDERGROUND IN THE YEAR OF THE WHITE TIGER



DYING ART PRODUCTIONS

According to what we know, DAP is a long-time player in everything dark & black and even blacker. Ran by Li Xu, it's mostly releasing dark ambient and black metal. Sublabels will help you dig in the right direction, though - **TIC** releases your typical power & harsh noise (Torturing Nurse is



a prominent project and you might also consider brainwashing yourself with Madness & Civilization). **Dying Art** is filled with ritual and dark ambient (look out for the thick, sorrowful sound curtains of Most of the Taciturn and IHVHLXXII and you might



also consider Eltan Renaxy with their surprisingly European-sounding take on neofolk - our favourite was definitely Zhu Rong's martial industrial and Enemite's necromantic ritual ambient), whereas



Dying Legion releases materials for fans of a surprisingly strong thrashy black metal underground scene (go for Ululate!) The closest thing to both mainland industrial subculture and the BDSM scene, though, comes from an artist previously on Dying Art named **Zaliva-D**: his releases *Chemical Climax* (2006) and *Harder Piston* (2007) are frustrated, tense and gripping, resembling Kiew or Feindflug in their peak moments and a typical Saturday dungeon session in West London when it gets boring.



ELECTRO

If you need Sven Väthesque electro, oldschool chiptune or generously rolling minimal, try **Shanshui Records** first - their artists include minimal techno gods like B6 and Dead J (we would love to marry a few of B6's analogue basslines) and if you're into chiptune - which is a sweet and silly sin and it's fighting hard for our brainstem to gain control -, grab anything by Sulumi or BAIFAN, you won't be disappointed. Shanghai-based B6, as you will learn, is one of the best guides to Chinese electronic music, having his fingers in many bowls, from IDM and synth-pop to minimal and he's a



renowned graphic artist as well. Our grand entry to his oeuvre was his 2008 album Post Haze (released on Modern Sky Records), a release



tailored for speeding down highways, putting the whole Appleseed Ex Machina soundtrack to shame and sporting a flawless production of analogue bass joy. And we're a bit overplaying this. But that is solid gold. As for the synthpop we mentioned, even European sites have reported on IGO's debut album Synth Love - that project's a coproduction with the lead singer of new wave band Bird On a Wire, cheesier and more 80's-sounding than And One, still catchy enough to drag you through the album even for the third time. The stuff on Beijing's dance label **Acupuncture Records** is released by the assortment of top DJs/producers such as Weng Weng, Gao Hu or Huang Weiwei and apparently they've done more than successful parties from underground to upscale. And they release podcasts, too. Quick, quick! Download engines for the win!



What was really amazing, though, and we're really highlighting this, is the amazingly and heartbreakingly touching triphop projects (did you ever go wondering why Goths mope around to batcave and not triphop when it is one of the most depressive genres ever known to man?): we'd recommend Shanghai-based Zhong Chi with their album Easy World and then urge you to move on to Beijing to Silkfloss and Daisy Fay.



SOURCES & RECOMMENDATIONS

This is a tasty but brief bite into Chinese underground reflecting what we mostly love and look for. If you're looking for wise people on the frontline, we recommend you browse through Rock in China, a great and well-detailed wiki which has good first steps for electro even though they seem to endorse metal, rock, jazz, blues and hiphop. Bilingual Painkiller Mag will be your local Kerrang! and if you're well into the noise avantgarde stuff (and read fluent Chinese), Chinese New Ear is your downloadable PDF zine with two issues. Otherwise, start following up on everyone's MySpace friends and see where it leads you.

As for our conversations with the masterminds behind Rock in China, we came to learn about a few interesting tidbits, which are as follows:

-Goth's never been a significant movement in China and unlike in Europe, it has lost its Christian roots and pagan connections, ending up as a subculture without a cultural grounding.

-If you're looking for industrial, goth and visual, go for Black Sun K-evil, Army of Jade Kirin, Nuclear Fusion G, DengeL, Dream Lake, Toreador, Frosty Eve or Voodoo Kungfu (who mix hardcore/extreme metal with Mongolian/Tibetan symbolism and music).

-Rockabilly fans are in for a treat: DEFY and DH & Chinese Hellcats are their saviours in the Beijing scene. «

› text: damage › photos & images: [vector art] billybear / Shutterstock.com [map] Volina / Shutterstock.com


THE
MOOD
MARKET

ACCESS TO ARASAKA - Oppidan *(Tympanik Audio/Spectraliquid, 2009)*



As I've said in the editorial, our future has changed. Not only that, how our future sounds changed as well. A few years back you chose Haujobb or Headscan - both being Blade Runner blue all over with steady dancefloor beats and narratives worth killing for. In 2010, the future's still blue - but it feels broken and chaotic, a decent quantum smear on the windshield of the universe and it sounds very much like the stuff Tympanik Audio releases nowadays. *Oppidan* by the New York act ACCESS TO ARASAKA is a caustic and masterful mixture of IDM, glitch, space ambient and dubstep - epic SF scapes in white, black, interlace and eyecandy generated from urban landscapes - something your brain would spit out if you hooked up your brain on Autechre videos for a week and blocked all other senses just to see how your brain would compensate. Cyberpunk glitch, if you will, has already been pioneered by Hecq but AtA is the new generation and not promoting them would be setting fire on your own doorstep. Not convinced? Cheeky bastard. Check the AtA site for a horrendous amount of free material to download.

(9/10)

Key tracks: Chem, Recon, Nypox

ANANDA SHAKE – The World is Yours *(Noga Records, 2010)*



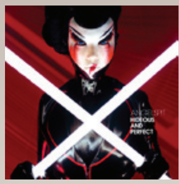
Osher Swissa and Lior Edri, better known together as Ananda Shake behaved like two decent gentlemen from another galaxy when they raised the corners of our universe and gently shifted us to Fullonland. This was back in 2005, the year when devilishly curious Frenchpeople made the first face transplant. But I digress. Although Ananda Shake was a pure candy-box of melody-driven, heart-pumping, love-inducing sunshine full-on psy, their last two albums were a bit of a letdown with their off-the-mill tracks (if you're into psy, you surely know what we're talking about). So we cried. Until *The World is Yours* came out. Their 4th installment sounds like Ibiza sun gods cuddling and humping a lot in a vat of jelly, butter, love juice and pure Colombian cocaine. And it tastes like joy. (Fullon psy always did.) If music is a functional tool and if you're feeling sad, play this album to brainwash yourself. Works better than newschool KGB methods and trust me, we used this quite a lot to ease the pressure. Recommended by us and Ibiza sun gods who.. but you know this already.

(9/10)

Key tracks: Ananda Shake's Radio, Falapland, Epic Melodies.. and much more

ANGELSPIT – Hideous and Perfect (Black Pill Red Pill, 2009)

Australian cyberpunk duo Angelspit is all about experimentation, analogue and the essence of rock and with their fourth studio album they've basically slaughtered the concept of a melodic chorus you can safely grab in case of doubt. Not that it's a bad thing. What remains is their trademark of narrative-chanting, anguish&analogue-filled riot



industrial with a much harder edge than their last material *Blood Death Ivory*. Much harder to chew and digest but then again, razor coated color candies have always been connoisseur material and when it all comes down to the debate of beauty and conditioning in contemporary society, you have to prepare to swallow. A lot. Support them like there's no tomorrow!

(8/10)

Key points: Ditch the Rest, Channel Hell, Fuck the Revolution

ATARI TEENAGE RIOT – Activate! *(Digital Hardcore Recordings, 2010)*



I had neighbours a few weeks ago. They were quite normal people, nice in their own, crooked and silent little way. Then Atari Teenage Riot decided to regroup and put a bullet into each head of the music business hydra. I think they also made my neighbours pack up and leave towards the general direction of away. Making me thankful to Alec Empire, Nic Endo and CX Kidtronik (the new ATR lineup) in more ways than you'd think. *Activate!*, their first single marking their return to the stage is yet another "what?" experience – the oldschool digital hardcore sound sounds clearer and a bit emptier this time with a considerably weaker powerpunch (which is not quite true, turn the volume up real loud, neighbours leave, Saturday night house party continues, riot ensues) – which only means Alec & friends are busily experimenting on how to rip our minds out and shove it into another perspective. And this will keep on ringing in your head cavity, because the second album track is The Builder's dubstep take on Digital Hardcore (much in the vein of Benga or Distance). We are not satisfied, though. An album-length dose will send the junkie in us to satisfied sleepery. This is decent, but definitely not enough!

(8/10)

Key tracks: well, both of them

BITCH BRIGADE - Dendrite *(Crunch Pod, 2010)*



It's not ready yet. That's the first feeling you get when you skip through "EBM newcomer" BITCH BRIGADE's album, play it a few more times, nothing changes. Album opener Bubblegum Cyber is the only good track on the album and it's a fair and square pop song (and a catchy one at that), the rest is nowhere near EBM. I really hate picking out the smelly details but after the first good track, everything just shatters on the ground and if the label promo said things about Snog and Ladytron.. forget those. This is a demo. Good-looking back, tick, good song ideas (Run, We Are United) but heavily lacking in the vocals and songwriting department.. if you're doing a dancefloor tune, you're supposed to get the basics right. Like song dynamics. And please start avoiding sounding like an American band using presets only. You have taken our erections away.

(4/10)

Key tracks: Bubblegum Cyber

BLASTED MECHANISM - Mind at Large *(not on label, 2009)*

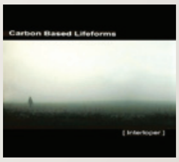


Take a skullful of peyote, mix it with Power Rangers uniform fetish and a spoonful of weird Japanese tokusatsu movies. Add tribal Predator aesthetics and dreadlocks, stir it well. Sprinkle with apocalyptic fuck-it-all-I'm-still-happy Inca joviality and a few inflatable fluorescent alien puppets, you know, the ones that always seem to be on sale at the local new age store on the corner? Right. The result is Blasted Mechanism, one of the most amazingly visual band we've met, playing grin-inducing, fusion-happy tribal crossover electro rock. Take a look at their videos: this is how the ancient gods look like when they're playing Guitar Hero on what we perceive as reality. Seriously. If they're the ones who herald the end of the world in 2012, I want all the front row tickets, no questions asked.

(8/10)

Key tracks: Start to Move, Grab a Song, Blast Your Mind

CARBON BASED LIFEFORMS – Interloper *(Ultimae Records, 2010)*



Welcome to the mind of the late Carl Sagan, tripping free along the Bezier curves of the eleven (and then some more) dimensions of eternity. His mind has a wave output plugin rendering you the imprint of the universe, thick with cosmic harmonies, maternal heartbeats and fondling basslines within the holy freemasonic triangle of Global Communication, The Future Sound of London and Richard deHove. The latest album by the Swedish ambient duo is a labyrinth of heartbreaking, caressing, smooth ambient tunnels CBL dug out for you with their own hands, considerably more mature, more cosmic and less happy than their previous (and also much recommended!) albums like *Hydroponic Garden* or a *World of Sleepers*.

(9/10)

Key tracks: 20 Minutes, Supersede, Polyrytmi

DEAD MAN'S HILL vs KENJI SIRATORI – Dead Man's Hill vs Kenji Siratori *(Midnight Productions, 2009)*



Whenever robot lolitas go crawling-creeping and stuttering into the night (and that's basically every night as much as we remember), God kills a kitten with admirably mechanical precision and he presses repeat on

this album with fat, greasy fingers. You might all remember Japanese cyberbizarro artist Kenji Siratori who's now all into audio collaborations with various artists – this time it's Belgian post-industrial act Dead Man's Hill and their lovechild has tentacles, climbs into chimneys backasswards and usually digs these chimneys into people and makes them a new face they can hardly spell out in the morning. Any morning. Imagine Die Form without female vocals and a sense of decency – what remains is six tracks of frustration and doom with an old-age tengu chanting manuscripts of doom in the background, throbbing thick with a black juice of post-industrialism and dark ambiance. There you go. Now go eat it.
(6/10)
Key points: Necrophiliac Virgin, Damaged Soul, Mystic Rebirth



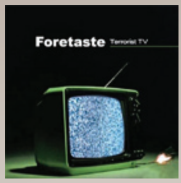
EMPTY – Surfacing (*Aphotic Audio, 2010*)
A bit of glitch, a fair amount of downtempo and some good injections of beefy drum'n'bass makes the Australian duo Empty's debut album into one of the luckiest strikes this year – if you remember how FLA's opening track Corruption set the mood for the whole *FLAvour of the Weak* album, this is exactly how Empty's Deprivation does a masterful forecast. Melodic electronic, sometimes right to the point of synthpop (Ignite), sometimes to the point of a VNV ballad (Locked), all tweaked into something different enough so that you wouldn't turn it off saying you've heard it all before. Still, we say their biggest strength is in speed and vocoded melodic drum'n'bass – and their entrée is something you don't want to miss at all.
(8/10)
Key points: The Centre, Forgotten Dreams, Frames, Deprivation

FAITHLESS – Not Going Home (*PIAS Recordings, 2010*)



Faithless has been something of an unopened birthday present for us and we might be fat old blind farts but they haven't managed to top the precision of the very essence of the dawnbreak urban claustrophobia they painted with Euphoria. Up until now. Their new album *The Dance* is preceded by their single Not Going Home and if it has a crown jewel, it surely is the Eric Prydz remix, nine minutes of glorious, deep, thumping, pulsating, world-best luxury whore blowjob of a track with all the glamour, pleasure and tension a narrative techno track can give you. The music video is almost Miyazaki (LSD meets Paprika deep, so to say) and the original version is like a promising speed date turned horridly sour. We give this single 9 just because of the Eric Prydz remix. Otherwise we'd stab in the neck and give it 3 points just because it bleeds.
(9/10)
Key points: Not Going Home (Eric Prydz remix) and the original for those indulgent days

FORETASTE - Terrorist TV (*BOREDOMproduct, 2008*)



One of the best synth pop release we've heard in years. You'd sometimes just go ponder about marrying Sylvie's voice. Sensuous, tick, well-polished, tick, fits perfectly into the very minimal and very analogue mold that's Foretaste. Synthpop has never been less than emotional and what you get is thirteen different and very distinct moments in a lifetime and if you've never felt anything like The Prototype of Love before going to a first rendezvous, go clean your heart out. It was quite a heartbreaking job to select only three key tracks, could have picked almost each and every one of them for a first taster. Extra kudos for the very low-budget yet nicely done video for Dying for the First Time in My Life. Get this one as well.
(9/10)
Key tracks: Dying for the First Time in My Life, The Prototype of Love, 21

HADOUKEN! - For the Masses (*Surface Noise Records, 2010*)



Oh. This is a hard one. Hadouken! is an instant love/hate relationship to anyone with their fluoro teenager neglect and loud in-your-face clichés so much in the vein of The Prodigy and Pendulum. Which doesn't sound bad in any way, you always need music to work out to. Their 2008 album *Music for an accelerated culture* (yep, a Prodigy ref right there) drove many critics to the point of expectation - however angsty they were, their tracks still had bits of solid gold here and there. Now you know the rule about the third album in the row that wins the show or send you to hell - well, Hadouken! is tired, battered and bruised after the launch of *For the Masses*. If pop industry tends to oversimplify, this is a sketch and our hearts are bleeding as it was Noisia who produced the album and Noisia is gorgeous liquid anger. We love shouty indie (as we loved the one-album band Goon back in the days) and you can still buy us with style over substance but hey, I had a hard time finding three tracks on this album to recommend. If this album had tracks (with supporting videos) like TtLO, I'd double the score. Sorry.
(5/10)
Key tracks: Turn the Lights Out, Ugly, Rebirth

HANGRY & ANGRY - Sadistic Dance (*Dohhh UP!, 2009*)



h&A is the best-looking promotional tool ever. Seemingly a gotholi duo, they're on a payroll of the h.NAOTO-backed fashion store of the same name. And then again, they really are a gothloli duo, comprising two 4th generation Morning Musume members - MM being the kid star spawning pool of Japan. Look it up on YouTube. They're scary. Their music is as cheesy and catchy as any Japanese pop can be, pink sugarcandy wax pop in your rears, but the overall running total will compensate you for everything. The album - 6 original tracks and 4 Crash Berlin remixes - sports a mostly eurodisco sound (if you've heard the typical Jpop/eurobeat sound, you've heard all) with touches of rock, something we'd love to expect from later releases. Check out the Top Secret PV and while we're at this, thanks to Meikee Magnetic for driving us in their direction.
(6/10)
Key tracks: Top Secret, Angelia, Lady Madonna

HOW TO DESTROY ANGELS – How to Destroy Angels EP (*self-released, 2010*)



How to Destroy Angels, the new project of Trent Reznor seemingly turns journalists and reviewers into whatevershire parson wives with rose tea and a gossip disorder, shocked at Reznor actually having a wife (Mariqueen Maandig, ex-vocalist for West Indian Girl), shocked at them making music after Reznor put a stop to touring and crying over how HtDA sounds like NIN. Download the album for free and dig deep into it : choose sunrise on a balcony with coffee and cigarettes (at least one) and see how the tracks unveil themselves into a morose soundtrack designed for highways and motels and homes you always trespass but never really live in. As for the music: they obviously sound like Reznor material, with Mariqueen's vocals giving a completely different edge to all the tracks – if you know how Jakalope sounded in the early days and remember the tension that never really broke out from under the surface, it's all there, pumping, heaving, growing, even the pop tune of Fur Lined gets uncomfortably uneasy and A Drowning at the end becomes the solid gold tribute to a desperate cry for help and perverted as it sounds, we love every minute of it.
(8/10)
Key points: A Drowning, Parasite, The Space in Between

INDEX AI - Topiary En Hades 1 (*Auralsx, 2009*)



Eric Chamberlain a.k.a. Index on COP International was the biggest cyberpunk underdog musician of his time - albums like *Sky Laced Silver* are pure 'Mute essence with Chiba flakes - and he's back under the new moniker INDEX AI since 2006. His latest album *Topiary En Hades 1* is midfreq electro-industrial at its best, say Mentallo or Numb. Index was always halfway between purely instrumental soundtrack music or E/I with gnarly, distorted vocals (some of the tracks really remind of me oldschool :Wumpscut:) with a touch of sadness, vanity and repressed anger and magically, even after 15 years, his stuff feels honest - so much that I'd contract him to do a few tracks for the Neuromancer movie. In a way, he's still rolling around the katamari of cyberpunk but looking at it from another angle, he's never

been more adept at capturing the disillusionment we feel after we're left alone in the world.
(7/10)
Key tracks: Dies Irae, Aerugo Clouds, Gleam

KATZENJAMMER KABARETT - Grand Guignol & Variétés *(Projekt Records, 2009)*



Siouxsie-esque death rock cabaret with fingers deep into batcave, darkwave, vaudeville and a general sense of weirdness not unlike The Deadfly Ensemble or Rasputina.. only way too hard to describe in their unique touch. They have no formula and these genres I've given you will only tell you what they might sound like if they used a genre for more than thirty seconds. Schizophrenic, unsettling and provoking in its entirety, this is recommended for every one of you. Because this is unearthly weird stuff done the right way. And trust me, their debut album was way more experimental than that. Someone will eventually call this steampunk. What's that? KK has already assimilated that. Already.
(10/10)
Key tracks: Sunlight Sanatorium, Once Eliot Turned Ugly in His Lover's Bed, Nothing But His

PSY'AVIAH – Eclectric *(Alfa Matrix, 2010)*



"He doesn't care, all he wants is sex, naïve as I am, I fall for his charms" is how Psy'Aviah's new album starts out and you'd say hitting the sex notes in the first fifteen seconds is either desperately clawing for a selling point or the intro of a devilicious concept album. It's not the concept album. Or it's not even clawing for a selling point, either. But if you're reading this, you probably know the generic club EBM sound well enough and Psy'Aviah stumbles away at some points to find their way back into it and in 2010 it is like looking into the mirror on a bad Monday morning and going down instantly with the fact that nothing changed overnight, really. Which might be cruel to say, because in 2010 everything is boring and you have to struggle real hard to make something that will make you look or feel or sound unique and then you will have smuggle drugs, guns and children hidden among the booklet pages because that will make you stand out in a crowd. And even that kind of fame lasts only for a few weeks' time. But anyways.
We said things about stumbling away and therein lies the real strength of P'A – collaborations with the likes of Jean-Luc De Meyer, Ayria or Belgian trip-hop vocalist Sowphie. And the funny thing is, this sounds exactly like an Ayria album with people trying genuinely hard so that it wouldn't sound like one. So we scratch our heads now.
(5/10)
Key points: Ophélie, Into the Game, Bad Gods Pray

PUNISH YOURSELF vs SONIC AREA - Phenomedia *(Audiotrauma, 2010)*



Both Punish Yourself and Sonic Area are long-time players in the underground French industrial scene, so you could hardly expect anything mediocre from their cooperation - but what they ended up with is nothing less than top score. It's an angry hybrid with a thousand faces, a montage of media faces and terror propaganda, with a perfume of roadside fear, speeding down the highway with 180 kmh, spewing radioactive cum wherever it gets. Wonderful. Think along the sound sculptures and tenseness of Skinny Puppy intermixed with relentless EBMish beats, a great assortment of speech samples and noise and generally everything that'll make the weak pull back their head among the shoulders and surrender. And us? This will be our riot album, a perfect soundtrack for waging wars, changing governments overnight and making sweet love to the new lovely girl next door.
(10/10)
Key tracks: Twisted Thrill Ride, Tragic Hollywood Hero, Ici Bas

SHAPESHIFTER – The System is a Vampire *(Truetone Recordings, 2009)*



We adored Jojo Mayer & Nerve, spent long hours with Bill Laswell's Method of Defiance, all wonderful examples and seamless mixtures of jazz (more or less free) and d'n'b with other genre flickers thrown in for a decent aftertaste, but far the most lively of this group of artists is Shapeshifter, a horde of carelessly vigorous and jovial musicians from New Zealand. Their fourth studio album is dressed into a gown of, close your eyes, hard soul and that (especially that) gives it a hands-to-the-starlit-sky kick that will hopefully wrench you out from anything you're listening to, give your head a spin, put it back to your neck and send you back to summer camp. If Blasted Mechanism is the headliner for the 2012 Apocalypse gig, these are the guys who will drink all the booze in the backstage and keep on jamming until the new Maitreya comes a few cosmic cycles later. And then they'll release their new album on clay tables. And we'll buy each and every one of them.
(9/10)
Key tracks: System, Voyager, Dutchies, Twin Galaxies, Lifetime

SUPERBUS - Lova Lova *(Universal, 2009)*

I wouldn't have thought I'd cover any band in this issue on a major label but hey, talent's always talent. To do this long: the french five-piece SUPERBUS revives the 80's glamour pop with the lovely vocalist Jennifer Ayache. They're cheerfully pop and so much in-your-ear they've won quite a few prices, amongst them the MTV EMA 2005 best French act. To cut this awfully short: they're the French Birthday Massacre. Their latest album *Lova Lova* brings joyous gloom, kinky bedroom Goth, a light purple touch on everything with skillful songwriting so much I'm thinking of re-learning French. And with the neon framework video for Addictions, they've



won me a hundred times over. (Check Apprends-Moi and denying it has a lot to do with Chibi & Co.'s work will be quite hard.) It is sin, yes. Cheesy but fulfilling.
(8/10)
Key tracks: Nelly, Keyhole, Addictions

TOTAKEKE - The Things that Disappear when I Close My Eyes *(Tympanik Audio, 2009)*

Totakeke also known as "the artist who names his major releases after trains" strikes with high-tech precision and paints a vista of organic technology only the best of musicians can. His latest release on Tympanik comes as a breath of air for us



grinders waiting for a new Headscan album - he's giving us cold, sensual electronica we'd live our lives according to - often pounding, sometimes glitchy, always captivating. New York seems to be churning out the "new future" albums and this one tastes like driveway electro, so clear and sharp you could use this as a scalpel. The second CD of this double releases comes chock full with remixes by IDM maestros like AtA, Flint Glass, Autoclav 1.1 or Zentriert Ins Antlitz and it's worth every single penny. Hire this guy. Make him produce more neon streamlined highways for us to hallucinate on. Masterful stuff.
(10/10)
Key tracks: Can't Feel Time, Disconnected Inside, The Things That Disappear..

VEIL VEIL VANISH - Change in the Neon Light *(Metropolis, 2010)*

A brilliant newcomer in the shoegazer, indie and Goth scenes (yes, all three), SF-based Veil Veil Vanish is razor candies covered in black silk - push your tongue in and you'll never be able to pull it out. (Not that you'd want to.) The best comparison



is by far The Cure (actually, VVV was featured on the *Perfect as Cats* The Cure tribute album) with all its basslines, reverbing guitars and Kevin Tecon's vox - and still, it's a mixture of all the post-punk, new wave and shoegazer elements you grew to love. This is stadium spookiness. This is like the 1983 Birmingham gig recording of The Cure when A Night Like This starts and you know right there it's a memory you can't erase - VVV keeps doing that to you. Chilly, charming and captivating.
(9/10)
Key tracks: Anthem for a Doomed Youth, Modern Lust, This is Violet «

SHIV-R



› interview: damage › photos: Shiv-R, Matthew Burgess,
make up artist: Dallas

A black jewel from the UK/Australia axis, Shiv-R brings a new dose of blood to the club electro crowd. Slightly before releasing their debut video clip ironically called The End, we talked to Pete Crane (also of The Crystalline Effect) about their experiences with filming HD music videos and plans for the apocalyptic afterlife.

> THE DOSE: **Describe Shiv-r to our readers in terms of symbols, smells and urban landscapes!**

Pete Crane: Shiv-r reflects a utopia with a rotten core, a familiar cityscape with rusted walls, a stranger in the mirror so familiar but with a menacing grin... We are a monster constructed of elements intimately familiar but distorted disturbingly. This extends to themes of intimacy and delicacy: a flower is offered with spatters of blood, an invitation to hold our hand is given, but do you really want to take it...

> THE DOSE: **2010 - the unavoidable question about your plans for this year!**

Pete Crane: This year our seed is planted worldwide - our album is now out via Infacted (Europe), Metropolis (North America) and Deathwatch Asia (Japan/Oceania). We are observing like patient spiders, preparing new bait, and we will see who knocks on our door in the meantime...

> THE DOSE: **The End! How is your music video progressing, when can we see it, who did you work with on it? What are the two most**



important production things or conclusions that remained with you after finishing up the video?

Pete Crane: The concept of the filmclip embodies the trepidicious invitation into our world. It takes place in a club called "The End", where an innocent young girl enters and gets torn apart quite literally. At each stage of her destruction, pieces of her get offered to me; strips of her flesh, her canines (teeth), and so on. In the end, she is suspended in a birdcage and I offer her our iconic blood-spattered orchid-flower, and a transformation is revealed... The filmclip is still being edited



at this stage but should be out very soon. There were some delays in the post-production because it was shot using a Red format camera, which is astronomically higher resolution than HD, and our editor's Mac couldn't handle it. It was produced by Hbom Productions, whose most recent works include a short series called "Not Porn", which you can find online. We worked together on the concept and shot it in a fetish dungeon where the producer lives and throws parties in one epic 20-hour session. So one conclusion to be reached at the end is - don't use Red format. And the other is, always anticipate these things to take 3 times as long as you initially anticipate, given that we thought it'd be a 7-8 hour shoot with a couple of weeks to edit...

> **THE DOSE: If the 2012 apocalypse is coming (which we will have to postpone, we have lots of issues to release, don't have the luxury to end it all), pick a gig where you would love to party at when it all comes crashing down.**

Pete Crane: We are in agreement about 2012 being too soon for the end-times (and I am also happy to hear you are in hard-working mode after The Dose took a hiatus for a few years!) Especially given that it feels like we've spent the last 9 months doing nothing but remix other bands.. One thing is now clear - if the world will end in less than 2 years, we will not spend that time remixing your fucking band! I would be pretty happy to be at a party like Summer Darkness in the Netherlands to go out on though..Een erg gezellige manier om te sterven...Or Kinetik festival in Canada; it seems like the perfect party. «

Watch THE END, the debut music video of Shiv-R here: http://www.youtube.com/watch?v=MjbK_Pd6QzO



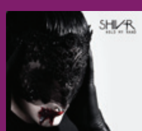








Parasite (2008) (self-released)



Hold My Hand (2010) on Metropolis, Deathwatch Asia, Infacted

Black Nail Cabaret



Bridging the gap between mainstream and underground, Hungarian newcomers Black Nail Cabaret are on a cover song spree to show you that whenever you put a song into the Goth New Wave dip, it doesn't lose the flavour and they've done this trick from Rihanna through Britney to Rammstein. Now that they're viral, they're rabid about cabaret, the 80's new wave and they have green fingers for these genres.

> THE DOSE: **Why starting with the cover song spree?**

BNC: YouTube tags. YouTube tags. YouTube tags. No, seriously: we felt the urge to revamp modern glittery top hits, like a Britney song, into something with the dark/fetish treat. Umbrella was actually a pleasure to work with - however much I can't cope with R'n'B generally, the melody, the lyrics, the production - it's an amazing material and I SO wanted to work something different out of it. Ohne Dich was different, I like training my voice with something as deep as Till's and this track sounded so much more melancholic than it is on the album. But this whole cover mania is coming to an end now, we're working on eight BNC songs and also preparing for the first gigs.

> THE DOSE: **How does a newcomer band in 2010 make the first steps towards fame and glory?**

BNC: I don't think the steps are much different compared to like, two decades ago. When bands tell you it's all about luck, I think they mean they have a manager or they know someone with contacts who's willing to make meetings happen. We're looking for a guy like that.
But anyways, I'm really hoping this web campaign works out the way we want it. People need to be grabbed with integrity and a permanent style. That's one thing that's odd about Lady Gaga and many people will confirm that - there is no definitive style she adheres to, very hard to pinpoint her and that might confuse people out there. Obviously she had to work with a vast assortment of visual clichés to throw the hooks into the audience, now she doesn't have a problem with telling people she loves David Bowie. Even she needed the power of compromise in the beginning. And at the end of the day, that's a good thing. You don't have to stay in a subculture, you can go anywhere. No need to deny your looks or the background you came from - we don't even want to make everyday people adore darkwave, we just want to make the first strong steps to make it overground again, just like it was in the eighties.



> THE DOSE: **Apart your love for the 80s/new wave sound, you're also into cabaret..**

BNC: Yes! We both love the Montmartre era and the clothes and the frilly lingerie and the coquettish debut era of the Moulin Rouge and the head dresses and the absinthe and... oh yes. Mistinguett's work and what Edith Piaf did, that's a much later phase, though. And I wouldn't be surprised at covering Marlene Dietrich. We're currently working on how our performers can help interpreting our songs to the audience with their design and choreography.. and it's not just a revue thing, we're dreaming up things you could easily call steampunkish.

> THE DOSE: **And if you could choose someone to work with, who would that..**

BNC: Most definitely Alan Wilder. Also, Siobhan Fahey of Shakespeare's Sister. They're a bit like us, the crazy girls who just go their own twisted little ways. Umm, maybe a duet with Chris Isaac? «



› interview: damage › photos & images: Balázs Kassai


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